f053.1688

Favorite Songs of Famous Singers

My Favorite German Songs

Elena Gerhardt

Oliver Ditson Company

High Voice

My Favorite German Songs

8053.1658

Elena Gerhardt

5078

Boston: Oliver Ditson Company

New York: Chas. H. Ditson & Co. Chicago: Lyon & Healy

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May 25, 1931
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Preface

TO select from the treasury of German *Lieder* my twenty-five favorites has been difficult only because of the very abundance of the riches. It is like being asked to choose a few jewels from a great casket filled with gems of every color, shape, and lustre.

Having devoted my public career to the happy task of presenting to the public of Europe and America carefully chosen examples from this rich treasure-chest; having lived with these songs for years; having loved them as only a singer can; and having sung them to audiences everywhere just because I loved them; and having noted the quick response they have brought; I have a basis for judgment that only such an experience could give.

It is therefore a pleasure to be able to present to the public in a single volume a program, as it were, of my favorite songs—the beautiful *Lieder* that have been not only my own favorites but have proven to be the best loved by a thousand audiences.

That these songs may find their way into many, many hearts is the sincere wish of

Olena Gerhardt

New York, April 20, 1915

Autobiographische Skizze

Am 11. November 1883 in Leipzig geboren begann ich schon als kleines Kind zu singen. Meine ersten Erfolge hatte ich eigentlich schon während meiner Schulzeit. Bei allen Schulfeiern musste ich Solo-singen und nachdem (meine Eltern mich zum ersten Mal in die Oper geführt hatten) konnte ich nichts Anderes mehr wünschen und denken als einmal Sängerin werden zu wollen. Mein Vater, ein grosser Musikenthusiast, freute sich darüber, und so begann ich im Oktober 1899 meine Studien am Leipziger Conservatorium mit Frau Marie Hedmondt. Während meiner drei-und-ein-halb-jährigen Studienzeit hörte ich viele wundervolle Konzerte und Sängerinnen wie Lilli Lehmann, Schumann-Heink und Andere. Angeregt durch diese und meine Gesangsmeisterin entdeckte ich bald die specielle Begabung für den Lied-Gesang.

Arthur Nikisch, damals Direktor des Leipziger Conservatoriums, hörte mich im Frühjahr 1903 zum ersten Male singen und ermuthigte mich darauf hin mit einem Liederabend vor die Öffentlichkeit zu treten. Ich hat dies am 11. November 1903 in Leipzig (also an meinem 20. Geburtstag) und hatte dabei das Glück von Arthur Nikisch am Klavier begleitet zu werden. Der Erfolg war so gross dass ich sehr bald von allen bedeutenden Konzertinstituten Deutschlands eingeladen wurde zu singen.

Im Frühjahr 1906 ging ich zum ersten Mal nach London und seitdem theilte ich meine Wintersaison zwischen England und dem Continent. Mit Stolz, Begeisterung, und immer mit sehr grossem Erfolg trug ich unser herrliches deutsches Lied dann auch nach Paris, Moskau, Petrograd und anderen europäischen Städten.

Am 9. Januar 1912 trat ich in New York (Carnegie Hall) zum ersten Male vor das amerikanische Publikum. Boston und alle grossen Städte bis nach Denver folgten und überall sehr warm und verständnissvoll empfangen hatte ich auf dieser, meiner dritten amerikanischen Tournee das Gefühl, nicht vor einem Publikum sondern vor lieben Freunden meine Lieder zu singen. Und diesen Freunden widme ich denn auch diese Sammlung herrlichster Perlen aus meinem Liederschatz mit dem herzlichen Wunsche sie möchten die Erinnerung an mich wacherhalten.

New York, April, 1915.

Clara Gerhardt

Autobiographical Sketch

I was born in Leipzig, November 11, 1883, and began to sing when I was quite a little girl. In fact, my earliest successes were won during my years in school, where on all festal occasions I had to sing solos; and when for the first time my parents took me to the opera I could think of and wish for nothing else but sometime to become a singer myself. My father, a great enthusiast over music, was delighted with my resolve, and forthwith in October, 1899, I began my studies at the Leipzig Conservatory under Frau Marie Hedmondt. During the three years and a half of my training I attended many wonderful concerts, where I heard such singers as Lilli Lehman, Schumann-Heink and others; and stimulated by these experiences and by the comment of my singing teacher I soon discovered that my special gift was for the interpretation of songs.

Arthur Nikisch, who was then the director of the Conservatory in Leipzig, heard me sing for the first time in the early part of 1903, and he encouraged me to make my initial appearance before the public in a recital of songs. So on the eleventh of November, 1903 (my twentieth birthday), I made my debut in Leipzig, and had the good fortune on this occasion to be accompanied on the piano by Arthur Nikisch. So great was my success that I was soon invited to sing for all the important concert organizations of Germany.

Early in 1906, I went for the first time to London, and since then I have divided my Winter Seasons between England and the Continent. With proud enthusiasm and with the greatest success, I presented the treasures of our noble German *Lied* in Paris, Moscow, Petrograd, and other European cities.

I sang for the first time in America at Carnegie Hall, New York, January 9, 1912, which was followed by appearances in Boston and all the large cities as far as Denver. So warmly was I received, with so much sympathy and understanding, that on this my third American tour I have had the feeling of singing my songs not to an impersonal public but to dear friends. And to these friends I dedicate this collection of the finest pearls from my song-treasure, with the hearty wish that it may serve to keep me in their memory.

New York, April, 1915.

Elena Gerhardt

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My Favorite German Songs

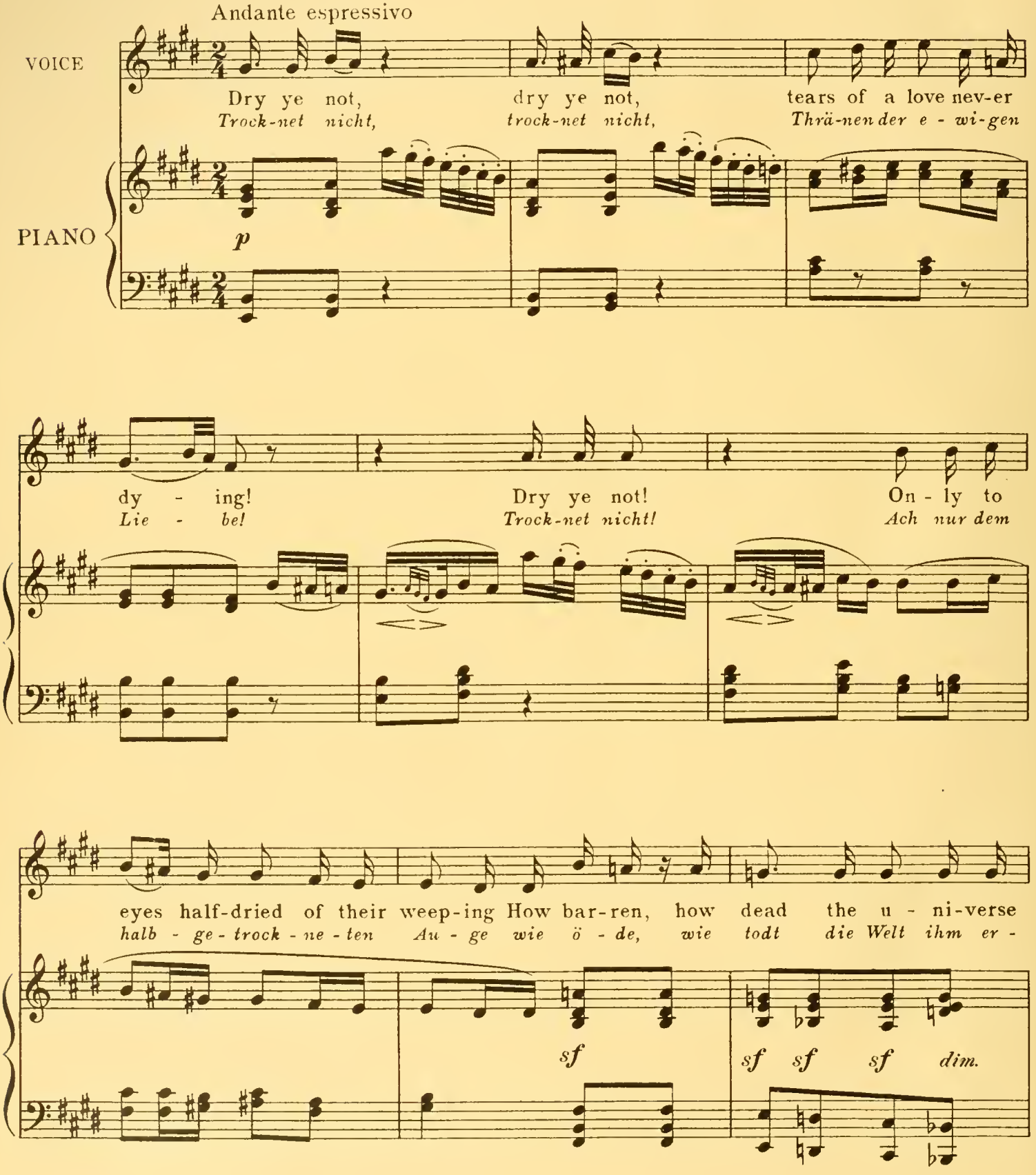
To Princess von Kinsky

RAPTURE OF MELANCHOLY
(WONNE DER WEHMUTH)

(Composed in 1810)

JOHANN WOLFGANG von GOETHE (1749-1832)
Translated by Charles Fonteyn Manney

LUDWIG van BEETHOVEN, Op. 83, № 1
(1770-1827)


Andante espressivo
VOICE
PIANO
Dry ye not, dry ye not, tears of a love nev-er
Trock-net nicht, trock-net nicht, Thrä-nen der e - wi-gen
p
dy - ing! Dry ye not! On - ly to
Lie - be! Trock-net nicht! Ach nur dem
eyes half-dried of their weep-ing How bar-ren, how dead the u - ni-verse
halb - ge - trock - ne - ten Au - ge wie ö - de, wie todt die Welt ihm er -
sf
sf sf sf dim.

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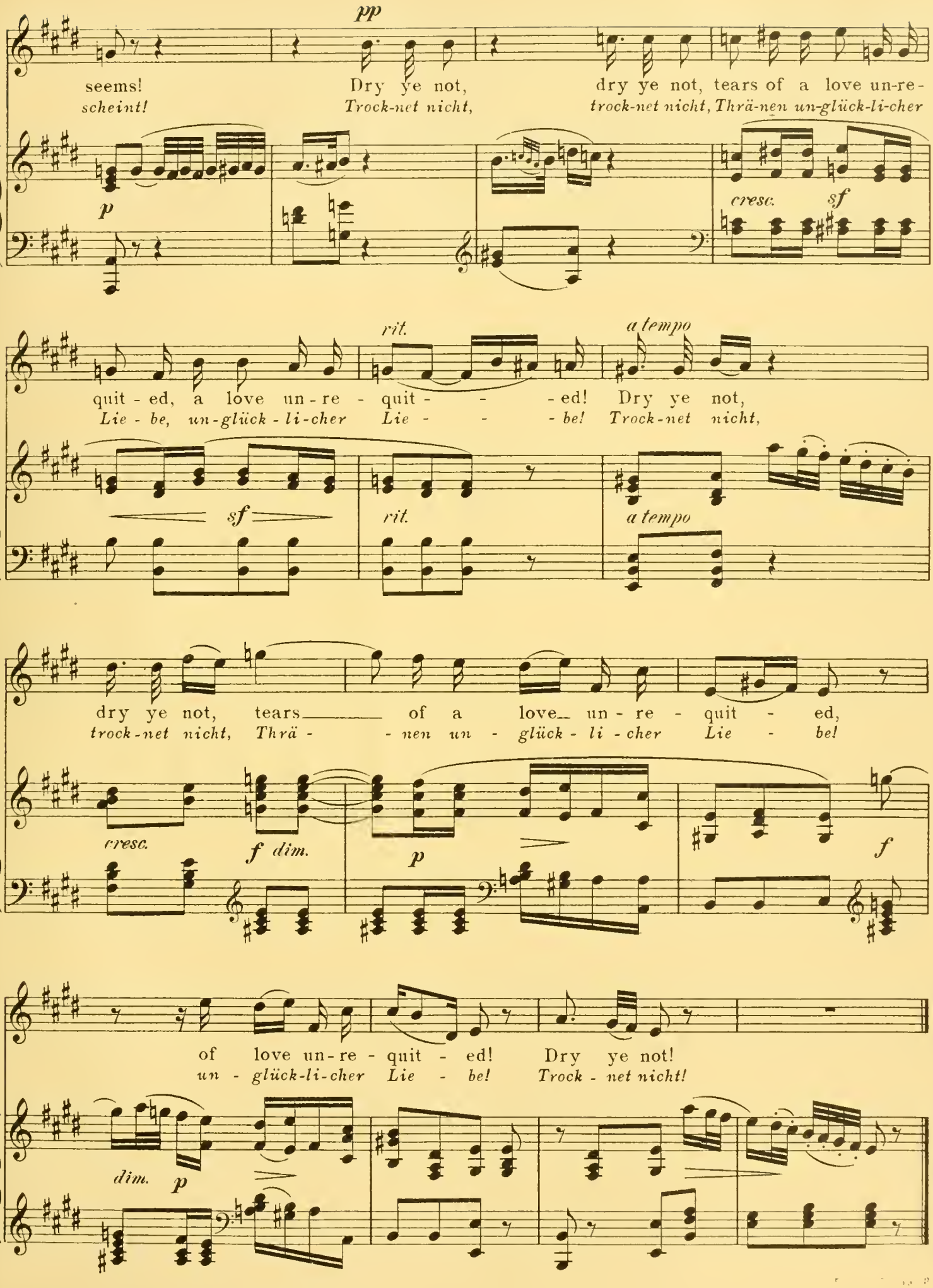
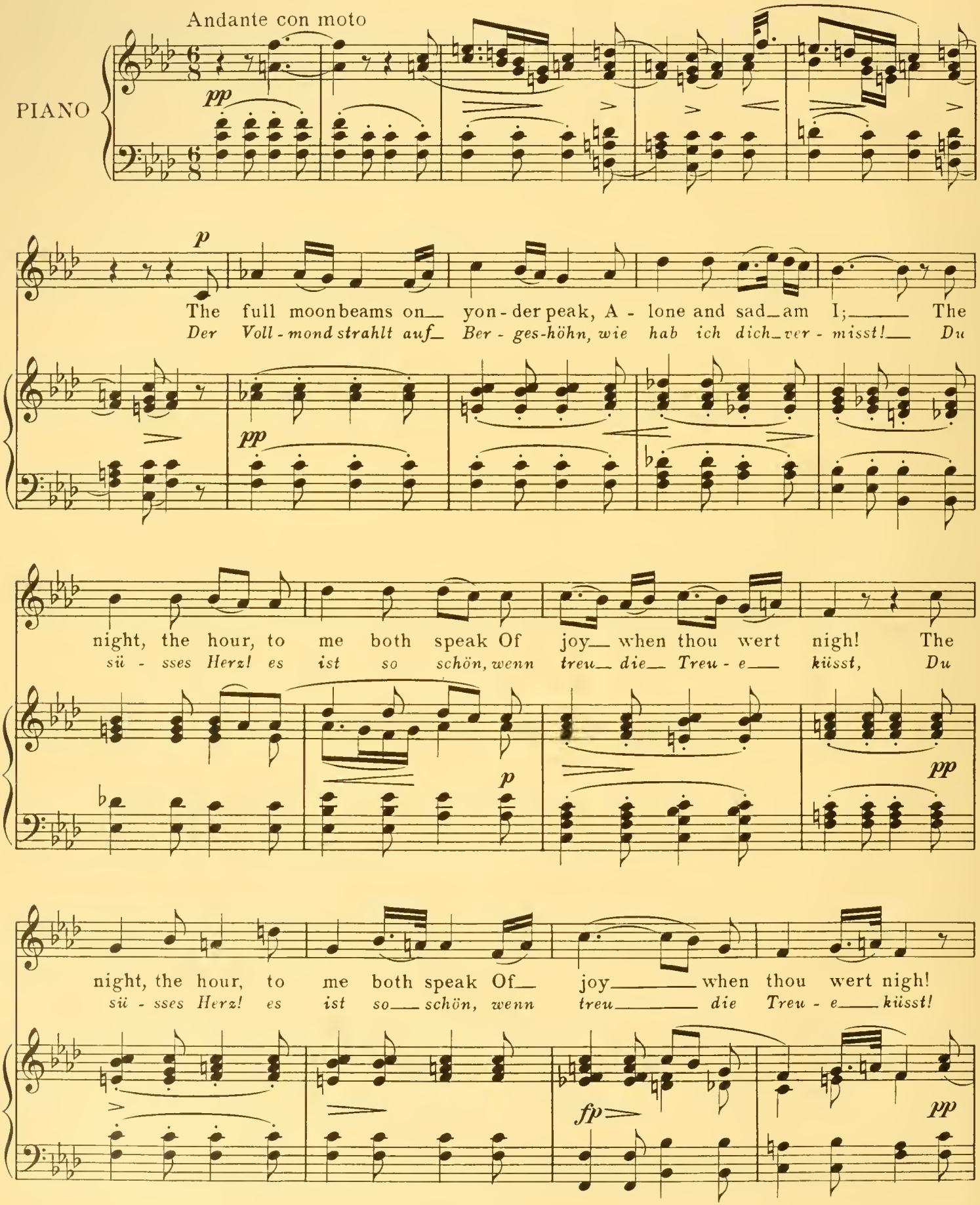

pp
seems! Dry ye not, dry ye not, tears of a love un-re-
scheint! Trock-net nicht, trock-net nicht, Thrä-nen un-glück-li-cher
p
cresc. sf
rit. a tempo
quit - ed, a love un - re - quit - - - ed! Dry ye not,
Lie - be, un-glück - li-cher Lie - - - be! Trock-net nicht,
sf
rit. a tempo
dry ye not, tears of a love un - re - quit - ed,
trock-net nicht, Thrä - nen un - glück - li - cher Lie - be!
cresc. f dim. p f
of love un - re - quit - ed! Dry ye not!
un - glück-li-cher Lie - be! Trock - net nicht!
dim. p

ROMANCE from "ROSAMUNDE"

(ROMANZE aus "ROSAMUNDE")

HELMINA von CHEZY
English paraphrase by Isidora Martinez

FRANZ SCHUBERT, Op. 26
(1797-1828)


Andante con moto
PIANO
pp
p
The full moonbeams on yon-der peak, A-lone and sad am I; The
Der Voll-mond strahlt auf Ber-ges-höhn, wie hab ich dich ver-misst! Du
pp
night, the hour, to me both speak Of joy when thou wert nigh! The
sü-sses Herz! es ist so schön, wenn treu die Treu-e küsst, Du
p
pp
night, the hour, to me both speak Of joy when thou wert nigh!
sü-sses Herz! es ist so schön, wenn treu die Treu-e küsst!
fp
pp

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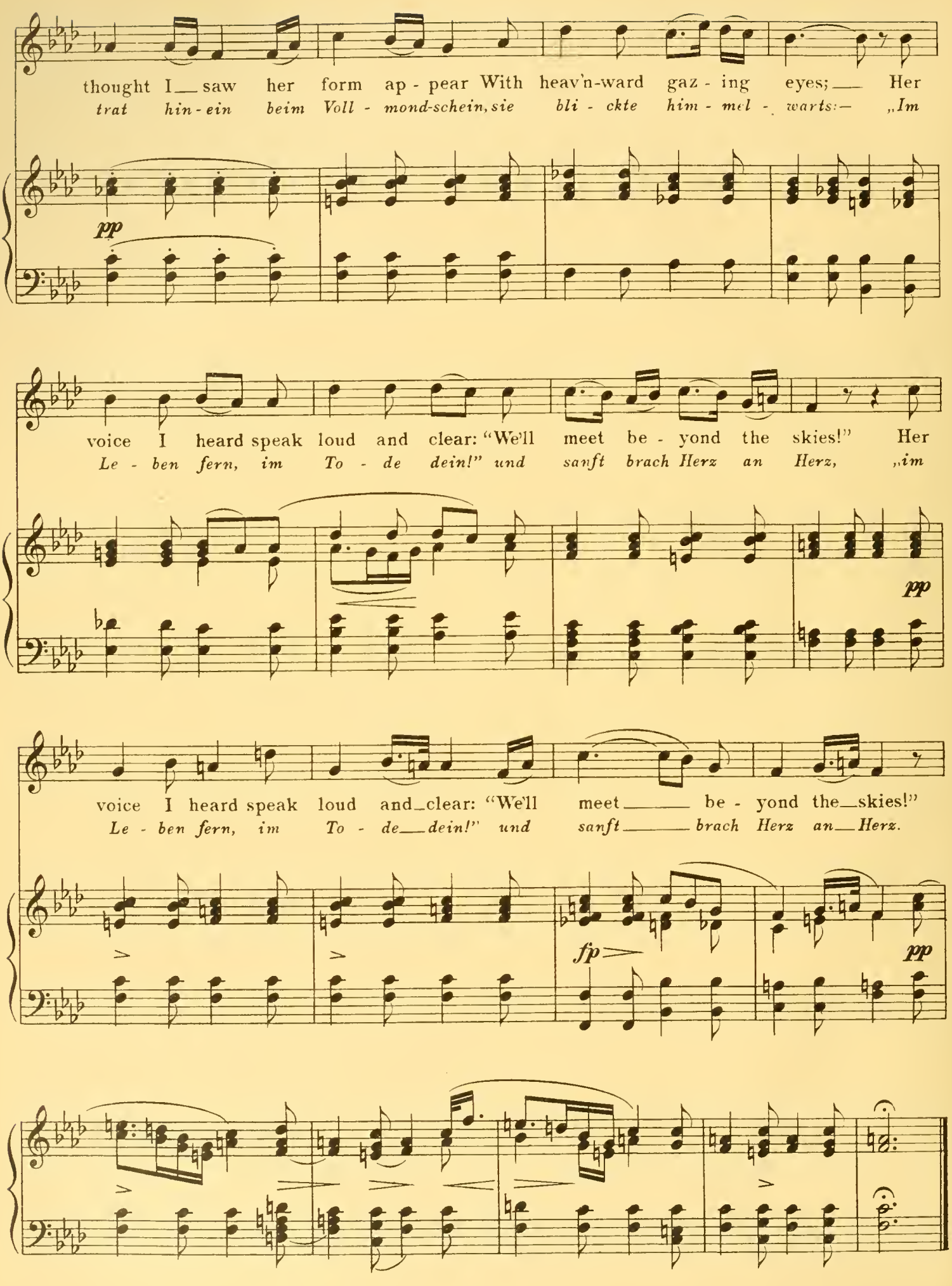
Why is the spring so
Was frommt des Mai - en
pp
pp
bright and gay When thou art here no_ more?_
hol - de_Zier? Du_ warst mein Früh-lings - strahl!_
Oh, turn my dark-ness in - to day, Bring
Licht mei - ner Nacht, o läch - le mir_ im
so - lace as_ of_ yore!
To - de_ noch ein - mal!
Oh, turn my dark-ness in - to_day, Bring so - - lace
Licht mei - ner Nacht, o läch - le_mir im To - - de
fp
as of_yore!
noch ein - mal!
Me -
Sie
pp


thought I saw her form ap - pear With heav'n-ward gaz - ing eyes; Her
trat hin-ein beim Voll - mond-schein, sie bli - ckte him - mel - warts: „Im
pp
voice I heard speak loud and clear: "We'll meet be - yond the skies!" Her
Le - ben fern, im To - de dein!" und sanft brach Herz an Herz, „im
pp
voice I heard speak loud and clear: "We'll meet be - yond the skies!"
Le - ben fern, im To - de dein!" und sanft brach Herz an Herz.
fp
pp

TO BE SUNG ON THE WATER

(AUF DEM WASSER ZU SINGEN)

(Composed in 1823)

Count FRIEDRICH LEOPOLD STOLLBERG (1750-1819) *(Original Key)*

Translated by Frederic Field Bullard

FRANZ SCHUBERT, Op. 72

Allegro moderato (*Mässig bewegt.*)

PIANO

pp *simile*

fp

pp

O - ver the shin - ing and
Mit - ten im Schim - mer der

pp

mir - ror - like bil - lows Glides, as the swans glide, our slow - sway - ing bark;
spie - geln - den Wel - len glei - tet, wie Schwä - ne, der wan - ken - de Kahn;

sempre simile

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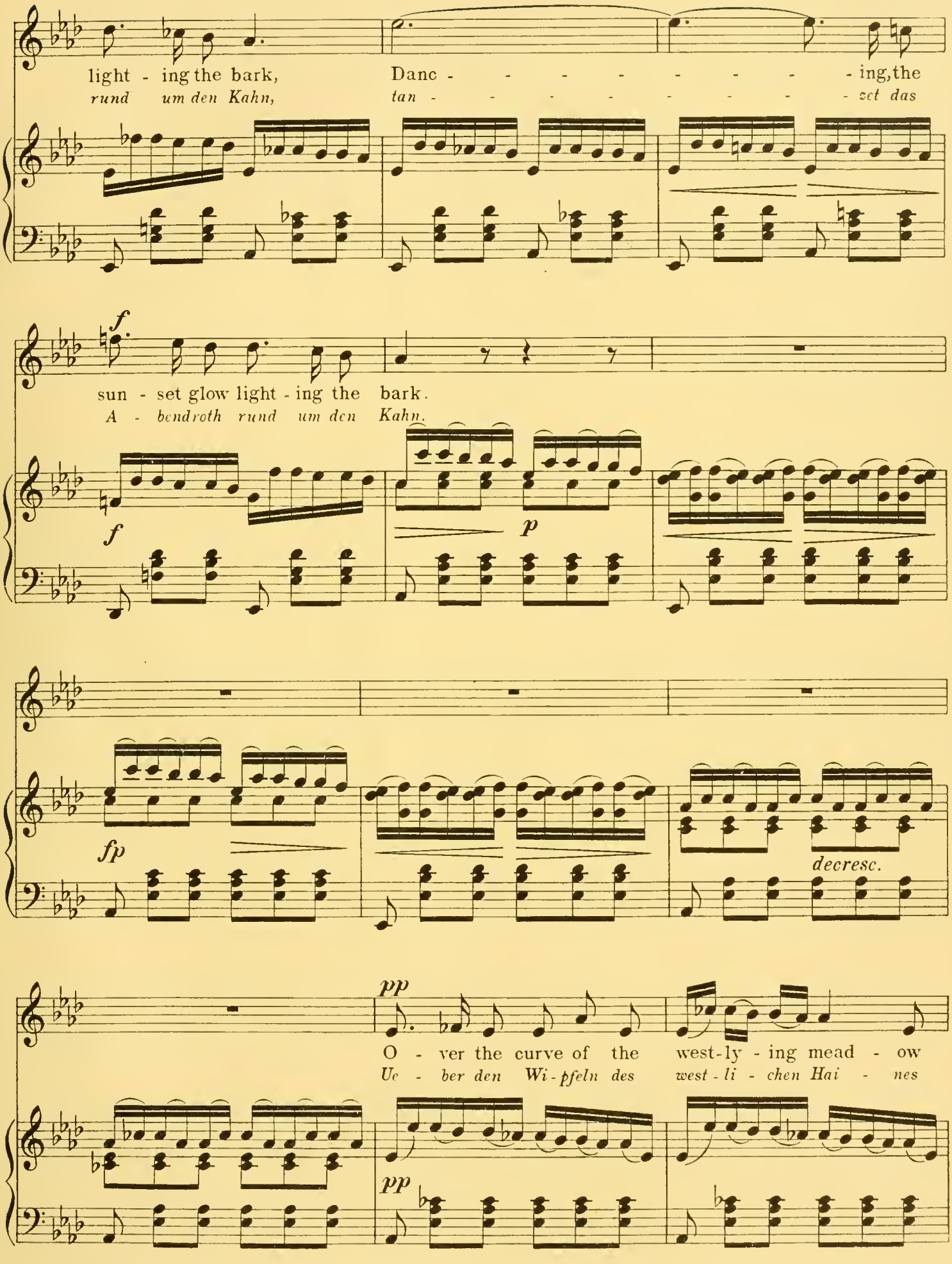
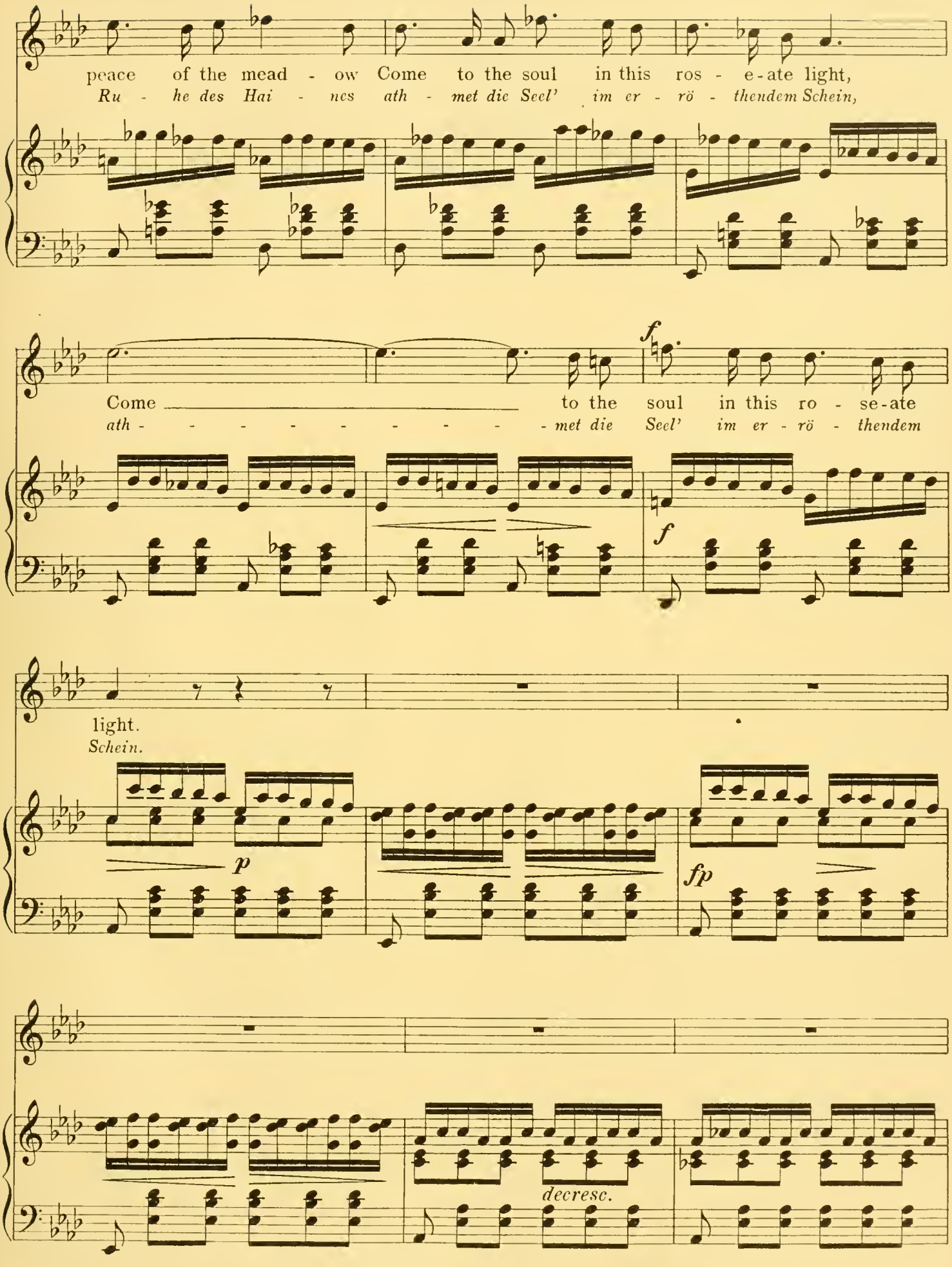
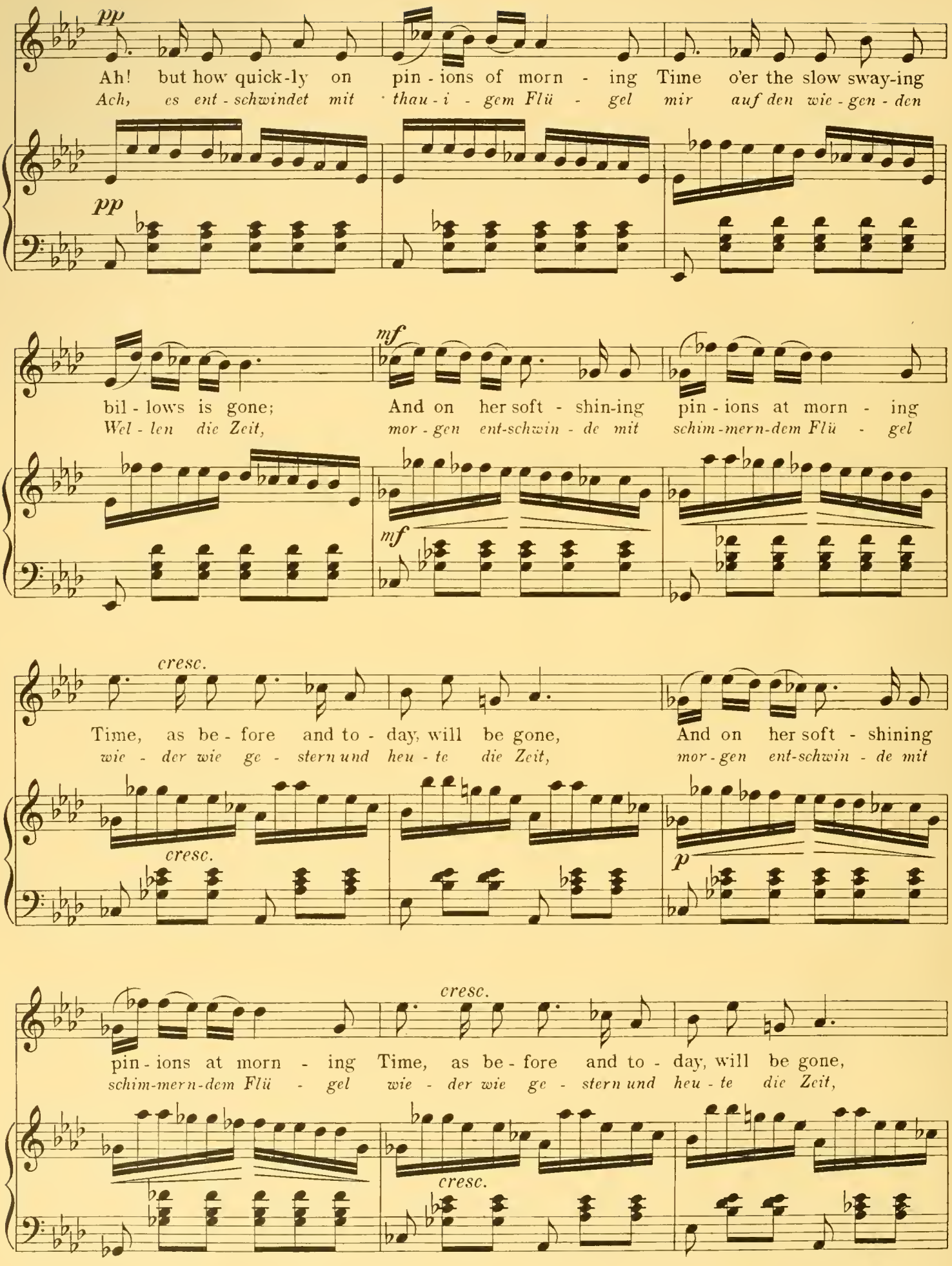
mf
cresc.
Ah, thro' great hap - pi-ness' soft-shin-ing bil - lows On - ward the soul shapes her
ach, auf der Freu - de sanft-schim-mern-den Wel - len glei - tet die See - le da -
mf
cresc.
p
course, like the bark,
hin wie der Kahn,
Ah, thro' great hap - pi-ness' soft-shin-ing bil - lows
ach auf der Freu - de sanft-schim-mern-den Wel - len
p
cresc.
On - ward the soul shapes her course like the bark,
glei - tet die See - le da - hin wie der Kahn;
cresc.
p
p
Now from the heav - en de - scends on the bil - lows, Danc - ing, the sun - set glow,
denn von dem Him - mel her - ab auf die Wel - len tan - zet das A - bendroth


light - ing the bark, Danc - - - - - - - - - ing, the
rund um den Kahn, tan - - - - - - - - - zet das
f
sun - set glow light - ing the bark.
A - bendroth rund um den Kahn.
f
p
fp
decresc.
pp
O - ver the curve of the west-ly - ing mead - ow
Ue - ber den Wi-pfeln des west - li - chen Hai - nes
pp

Blinks at us kind-ly the soft, ros-y light;
win - ket uns freundlich der röth-li - che Schein;
Un - der the boughs in the
un - ter den Zwei - gen des
mf
simile
mf
east-ly - ing mead - ow Mur - murs the rush in the soft ros - y light,
öst - li - chen Hai - nes säu - selt der Kal - mus im röth - li - chen Schein,
cresc.
cresc.
p
Un - der the boughs in the east-ly - ing mead - ows Mur - murs the rush in the
un - ter den Zwei - gen des öst - li - chen Hai - nes säu - selt der Kal - mus im
cresc.
p
cresc.
soft ros - y light;
röth - li - chen Schein;
p
Joy of the heav - en and
Freu - de des Him - mels und
p


peace of the mead - ow Come to the soul in this ros - e-ate light,
Ru - he des Hai - nes ath - met die Seel' im er - rö - thendem Schein,
Come to the soul in this ro - se-ate
ath - met die Seel' im er - rö - thendem
light.
Schein.
p
f
fp
decresc.


pp
Ah! but how quick-ly on pin-ions of morn-ing Time o'er the slow sway-ing
Ach, es ent-schwindet mit thau-i-gem Flü-gel mir auf den wie-gen-den
pp
mf
bil-lows is gone; And on her soft-shin-ing pin-ions at morn-ing
Wel-len die Zeit, mor-gen ent-schwin-de mit schim-mern-dem Flü-gel
mf
cresc.
Time, as be-fore and to-day, will be gone, And on her soft-shining
wie-der wie ge-stern und heu-te die Zeit, mor-gen ent-schwin-de mit
cresc.
p
cresc.
pin-ions at morn-ing Time, as be-fore and to-day, will be gone,
schim-mern-dem Flü-gel wie-der wie ge-stern und heu-te die Zeit,
cresc.

Till I, on pin - ions more bright than the morn - ing,
bis ich auf hö - he - rem strah - len-den Flü - gel
p
Far - ther than Time and his chan - ges have gone, Far - - - - -
sel - ber ent-schwin - de der wech - seln-den Zeit, sel - - - - -
f
- - - - - ther than Time and his chan - ges have gone.
- - - - - ber ent - schwin - de der wech - seln-den Zeit.
f
p
fp
decresc.

AT MY CRADLE
(VOR MEINER WIEGE)

German by LEITNER
Translated by Isidora Martinez

(Original Key)

FRANZ SCHUBERT, Op. 106, Nº 3
1797-1828

Lento (Langsam)
VOICE
PIANO
p
So this is the cas - ket
Das al - so, das ist der
pp
strait - ly made, Where I, an in - fant, was soft - ly laid;
en - ge Schrein, da lag ich ein - stens als Kind dar - ein;
There lay I, un - know - ing, help - less and frail, My
da lag ich ge - brech - lich, hülf - los und stumm, und
lips sel - dom oped but to weep and wail.
zog nur zum Wei - nen die Lip - pen krumm.

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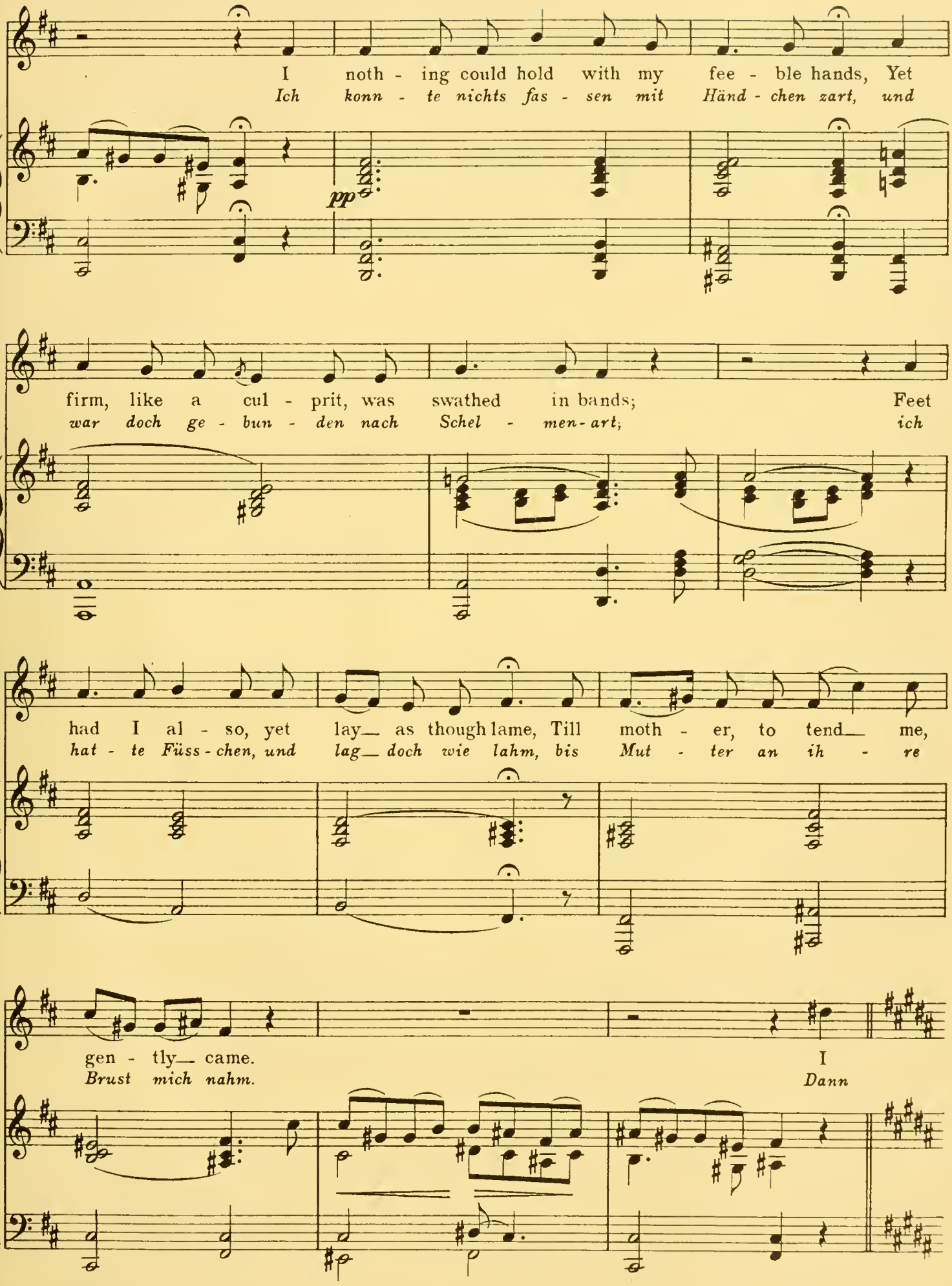
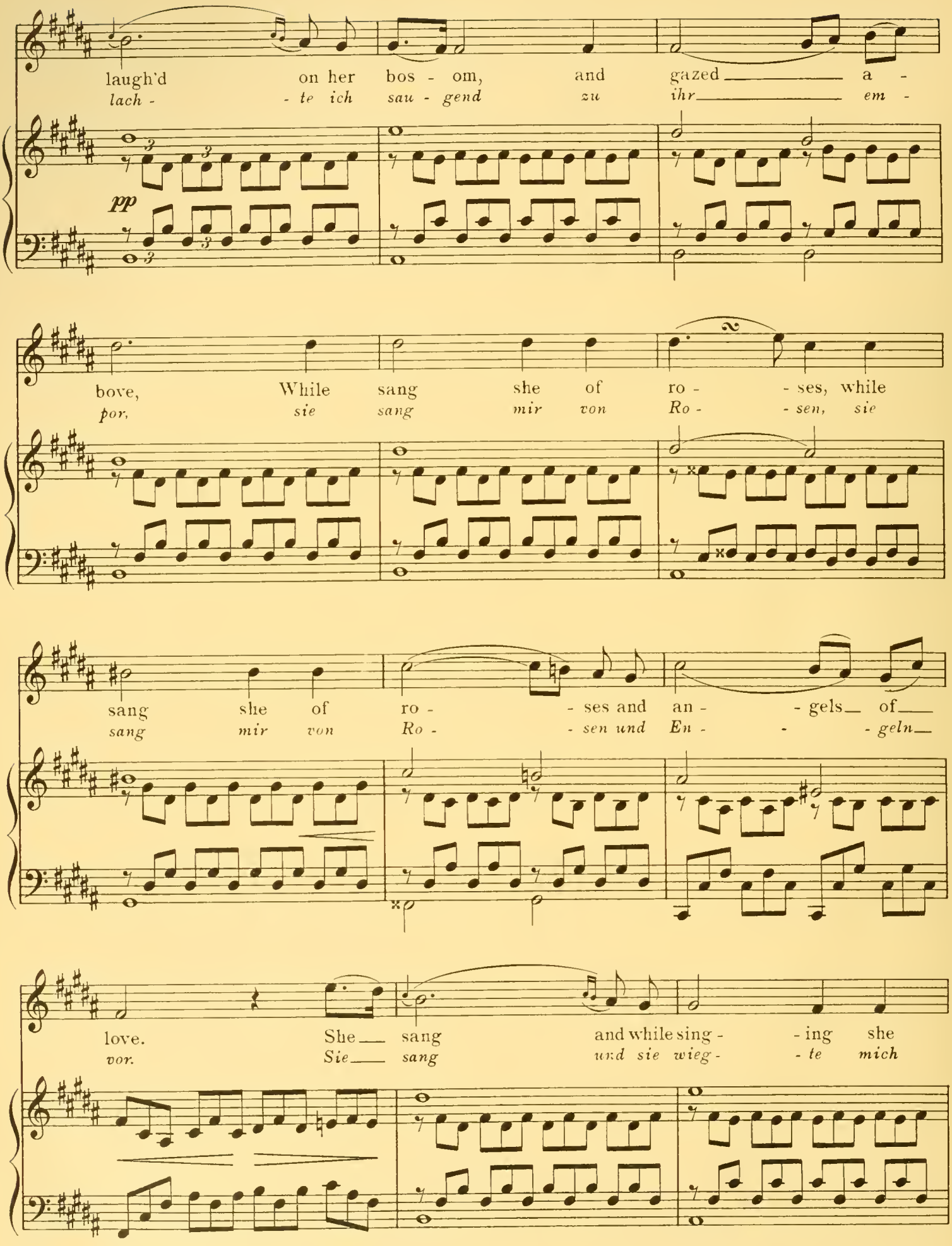
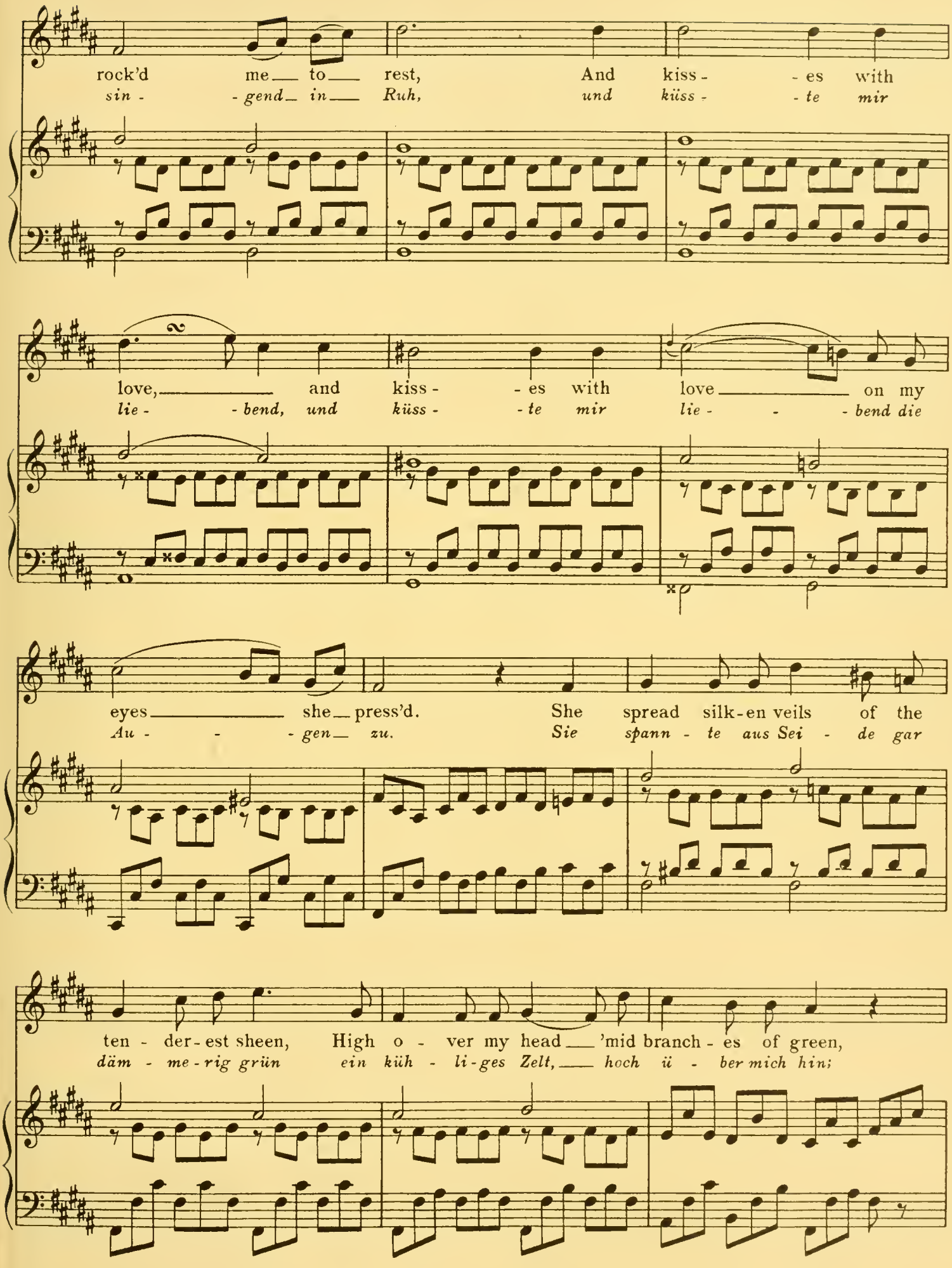
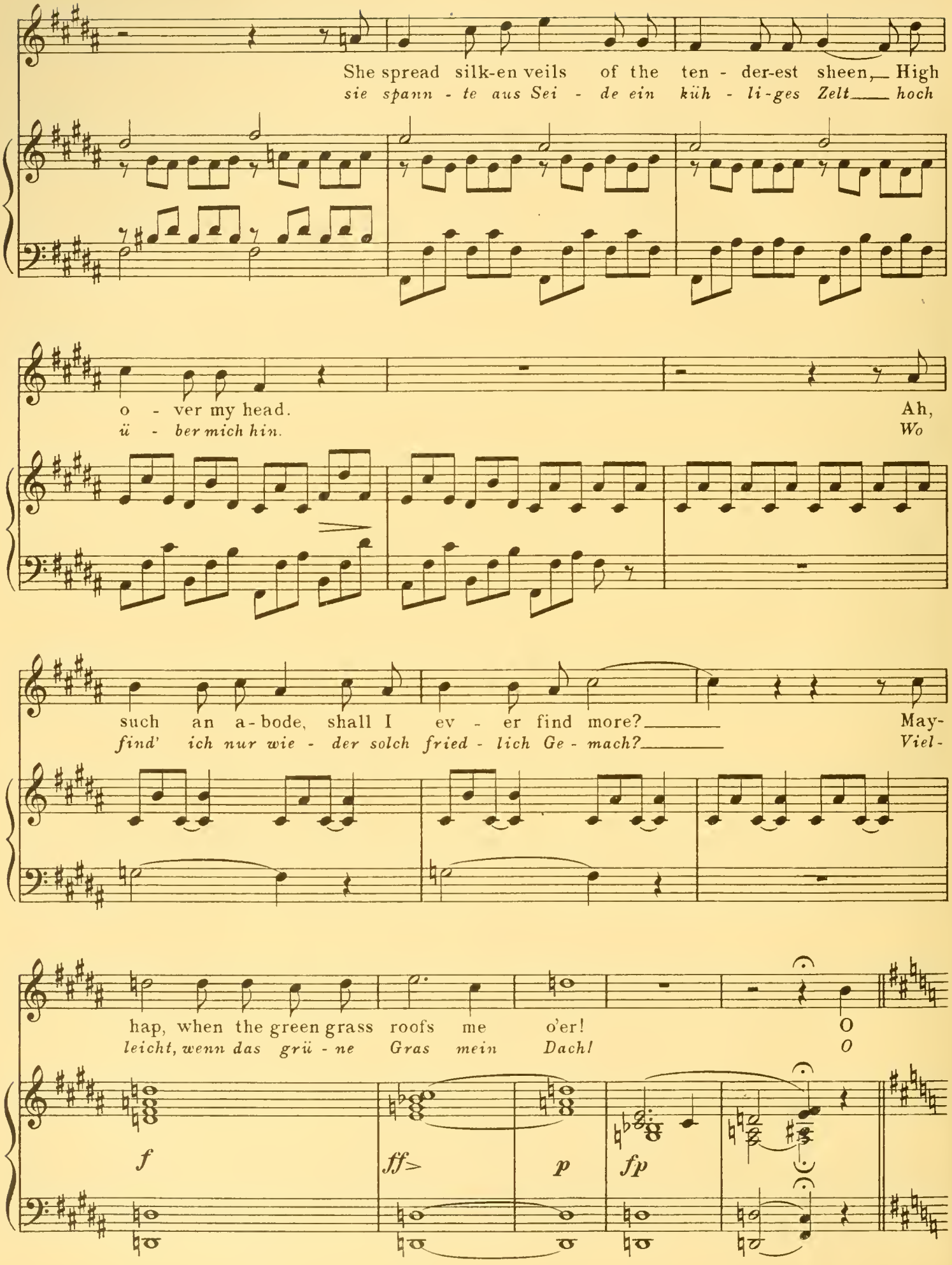
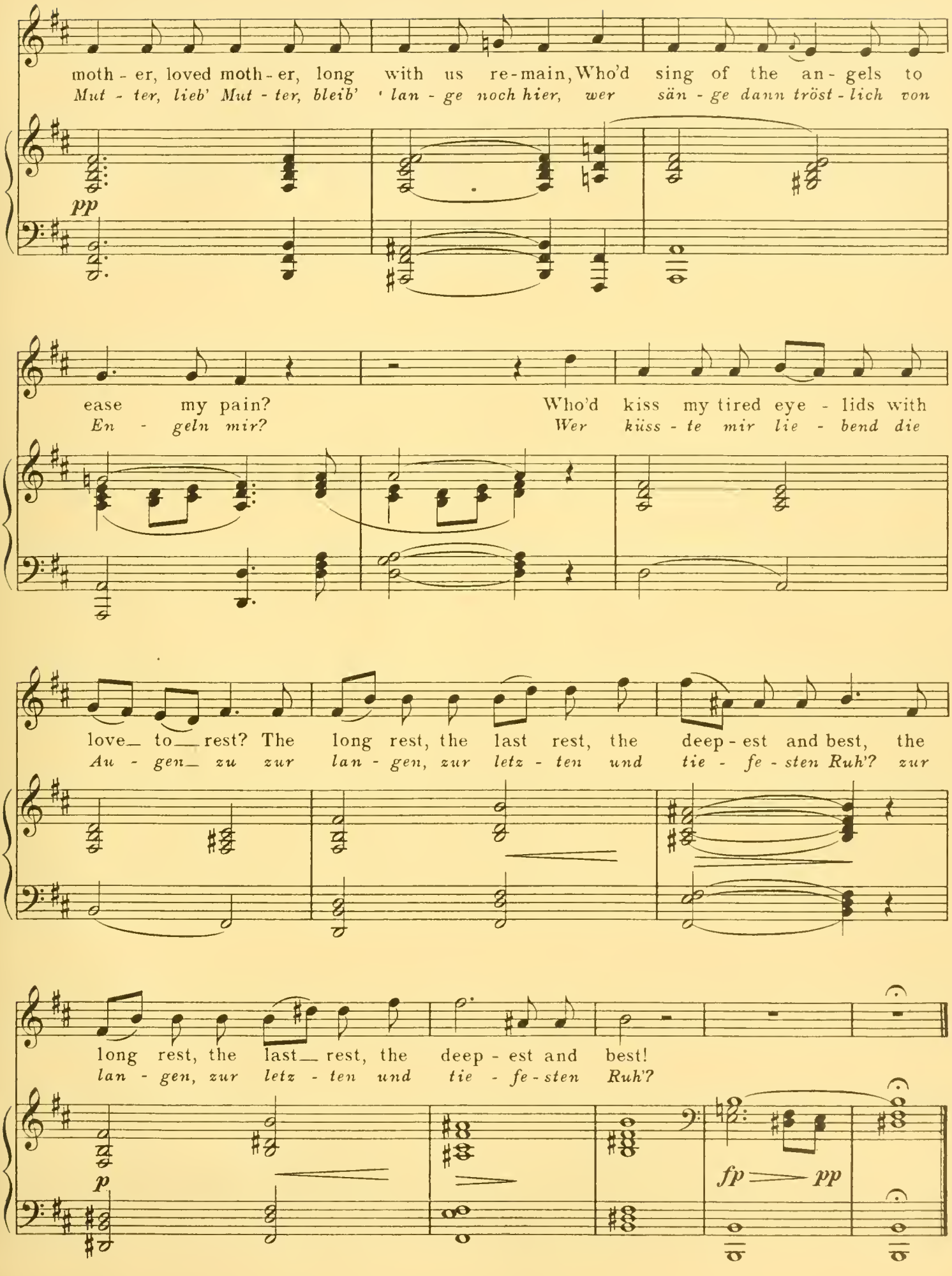

I noth - ing could hold with my fee - ble hands, Yet
Ich konn - te nichts fas - sen mit Händ - chen zart, und
pp
firm, like a cul - prit, was swathed in bands; Feet
war doch ge - bun - den nach Schel - men-art; ich
had I al - so, yet lay— as though lame, Till moth - er, to tend— me,
hat - te Füss - chen, und lag— doch wie lahm, bis Mut - ter an ih - re
gen - tly— came. I
Brust mich nahm. Dann


laugh'd on her bos - om, and gazed a -
lach - - te ich sau - gend zu ihr em -
pp
bove, While sang she of ro - - ses, while
por, sie sang mir von Ro - - sen, sie
sang she of ro - - ses and an - - gels of
sang mir von Ro - - sen und En - - geln
love. She sang and while sing - - ing she
vor. Sie sang und sie wieg - - te mich


rock'd me to rest, And kiss - es with
sin - gend in Ruh, und küss - te mir
love, and kiss - es with love on my
lie - bend, und küss - te mir lie - bend die
eyes she press'd. She spread silk-en veils of the
Au - gen zu. Sie spann - te aus Sei - de gar
ten - der-est sheen, High o - ver my head 'mid branch - es of green,
däm - me-rig grün ein küh - li-ges Zelt, hoch ü - ber mich hin;


She spread silk-en veils of the ten - der-est sheen, High
sie spann - te aus Sei - de ein küh - li-ges Zelt hoch
o - ver my head.
ü - ber mich hin.
Ah,
Wo
such an a-bode, shall I ev - er find more?
find' ich nur wie - der solch fried - lich Ge - mach?
May-
Viel-
hap, when the green grass roofs me o'er!
leicht, wenn das grü - ne Gras mein Dach!
O
O
f
ff
p
fp

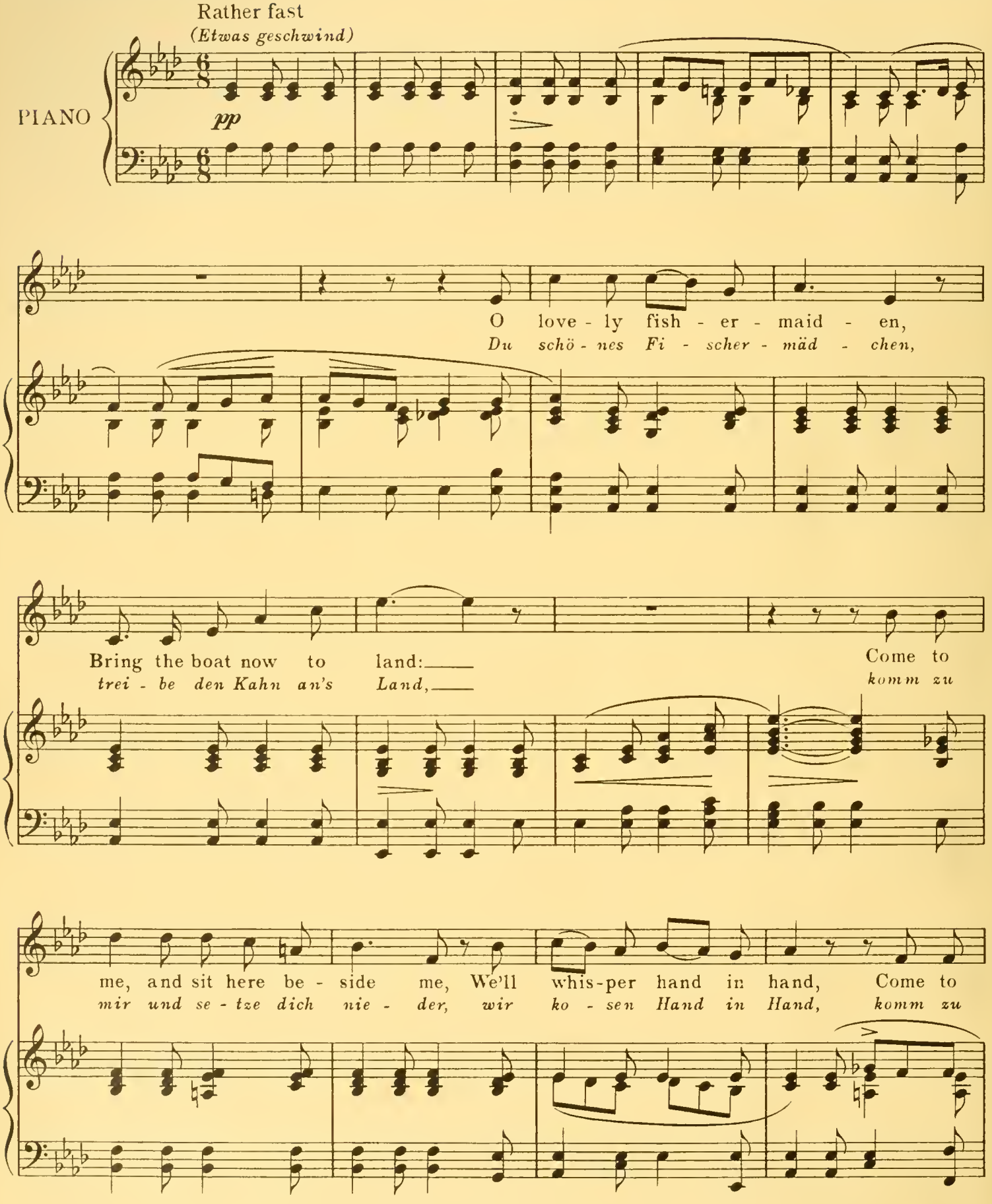

moth - er, loved moth - er, long with us re - main, Who'd sing of the an - gels to
Mut - ter, lieb' Mut - ter, bleib' ' lan - ge noch hier, wer sän - ge dann tröst - lich von
pp
ease my pain? Who'd kiss my tired eye - lids with
En - geln mir? Wer küss - te mir lie - bend die
love_ to_ rest? The long rest, the last rest, the deep - est and best, the
Au - gen_ zu zur lan - gen, zur letz - ten und tie - fe - sten Ruh'? zur
long rest, the last_ rest, the deep - est and best!
lan - gen, zur letz - ten und tie - fe - sten Ruh'?
p
fp pp

THE FISHER-MAIDEN
(DAS FISCHERMÄDCHEN)

HEINRICH HEINE
Translated by James Thomson

(Composed in 1828)

FRANZ SCHUBERT
"Schwanengesang," № 10


Rather fast
(Etwas geschwind)
PIANO
pp
O love - ly fish - er - maid - en,
Du schö - nes Fi - scher - mäd - chen,
Bring the boat now to land:
trei - be den Kahn an's Land,
Come to
komm zu
me, and sit here be - side me, We'll whis-per hand in hand, Come to
mir und se - tze dich nie - der, wir ko - sen Hand in Hand, komm zu

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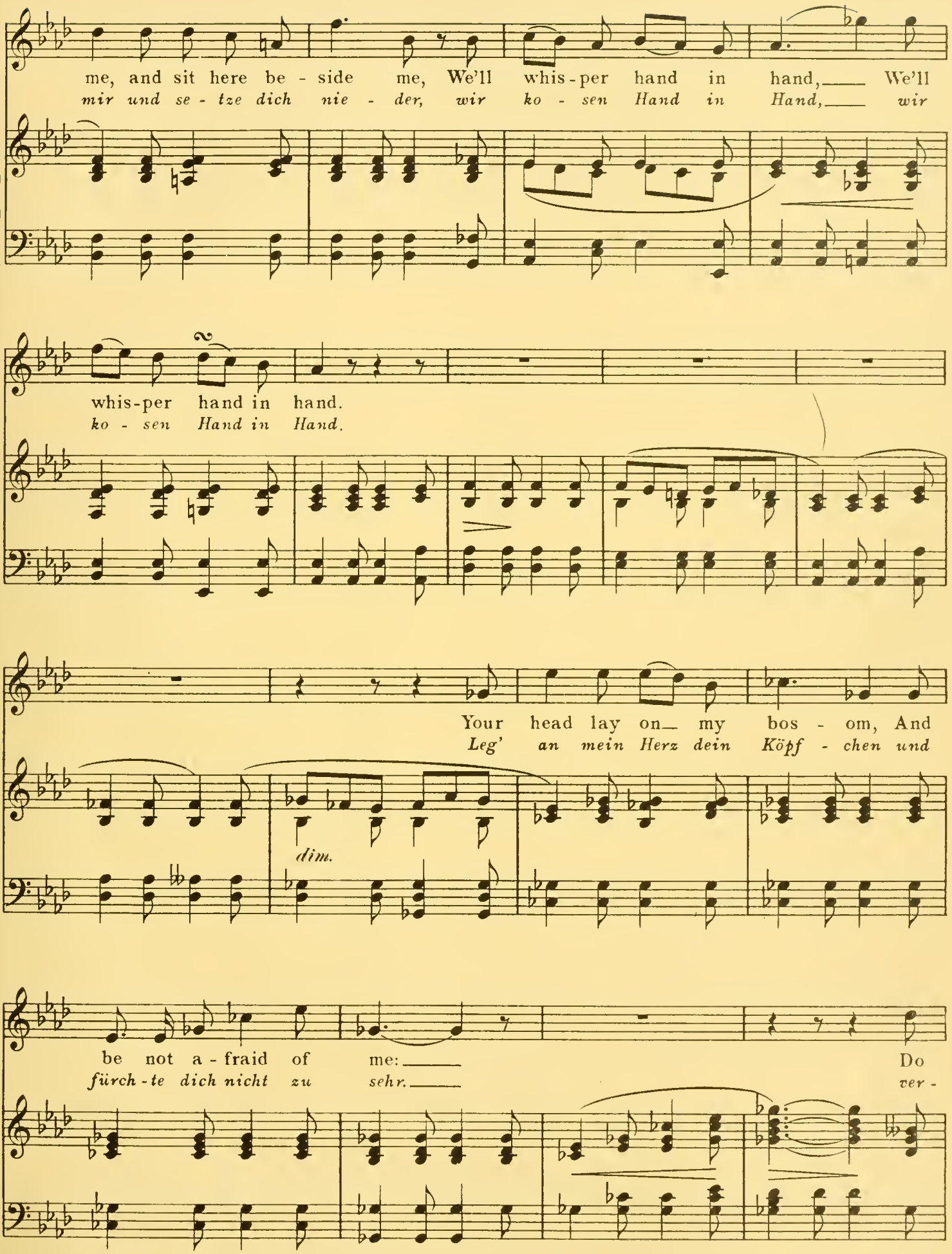
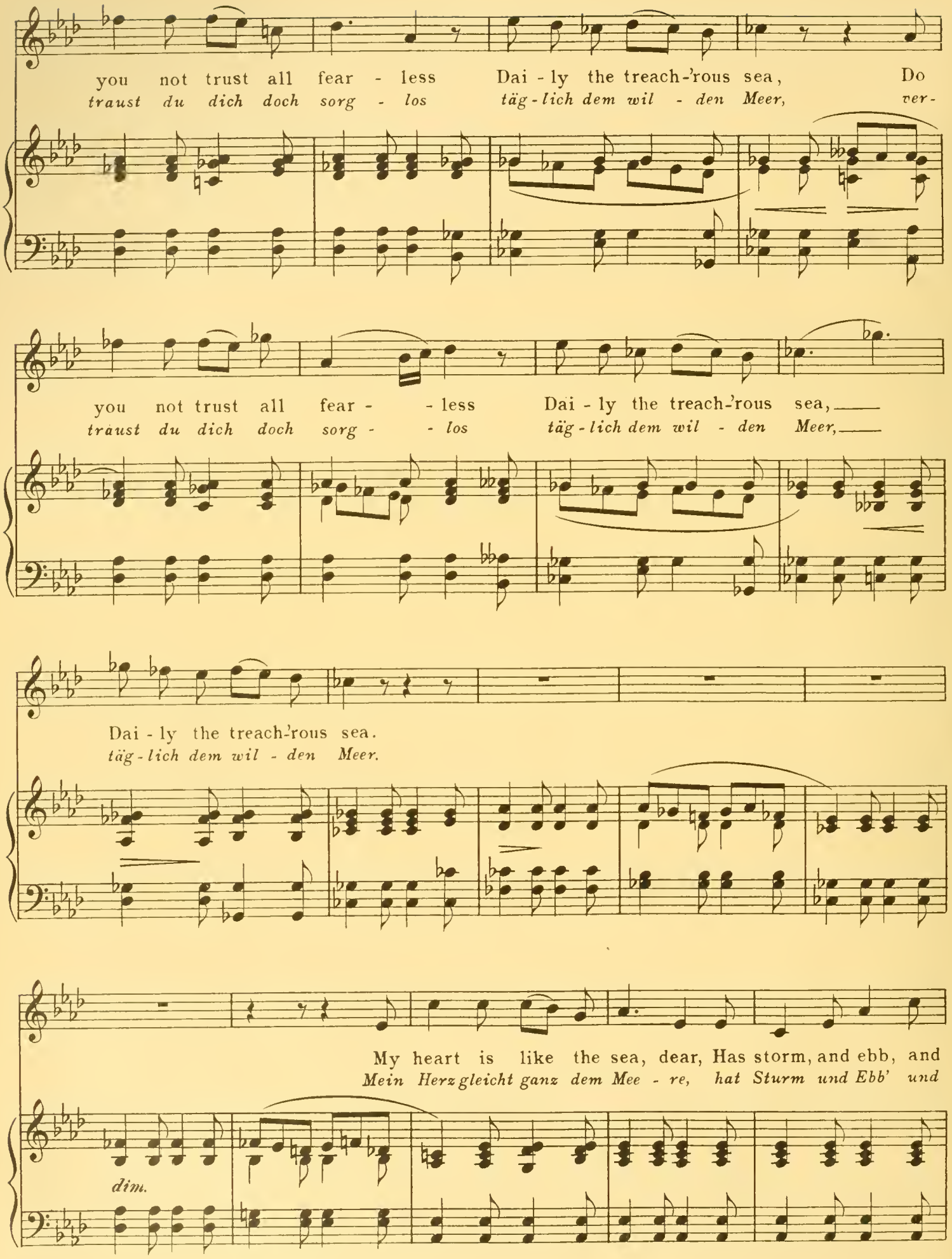
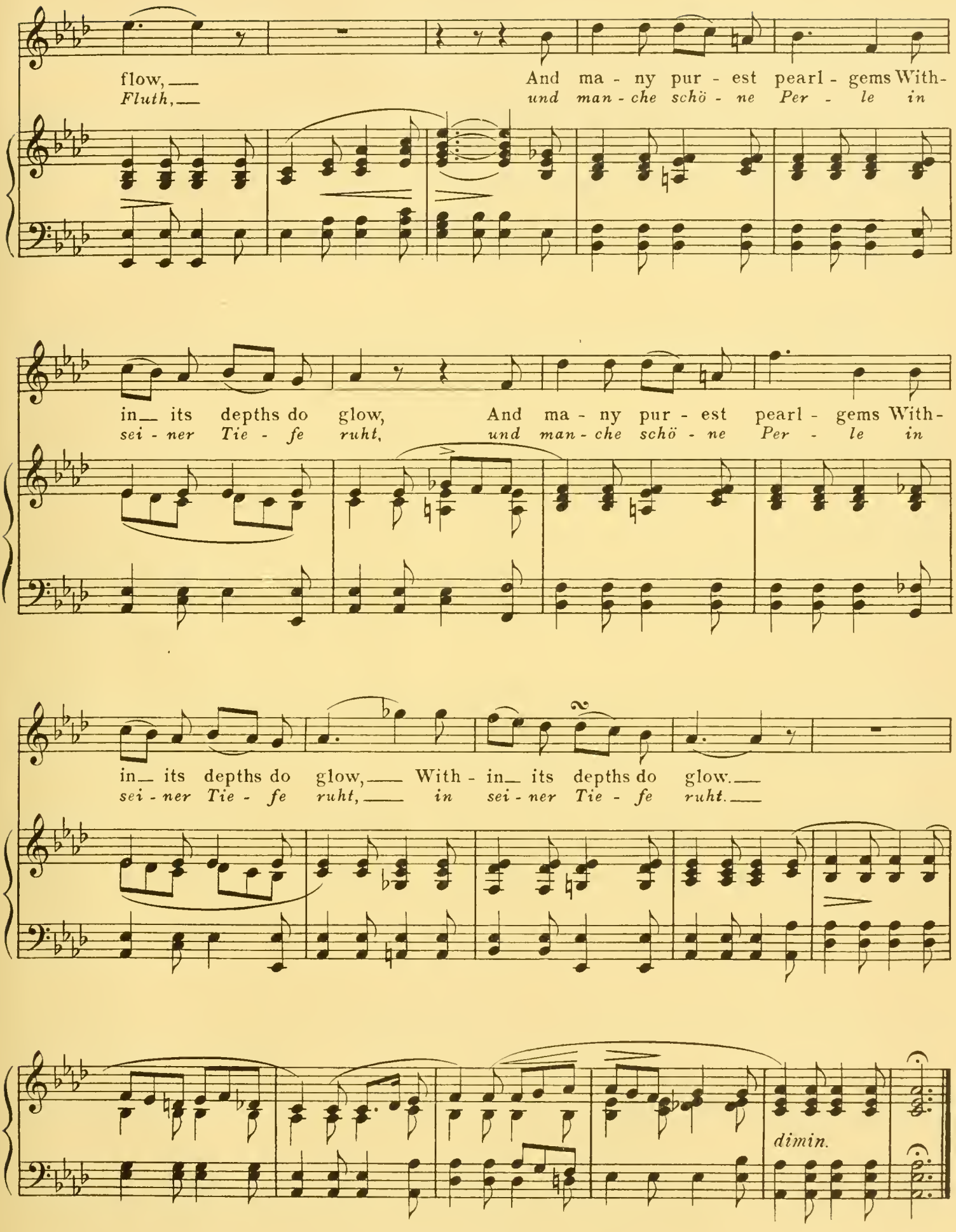

me, and sit here be - side me, We'll whis-per hand in hand,___ We'll
mir und se - tze dich nie - der, wir ko - sen Hand in Hand,___ wir
whis-per hand in hand.
ko - sen Hand in Hand.
Your head lay on_ my bos - om, And
Leg' an mein Herz dein Köpf - chen und
dim.
be not a - fraid of me:___
fürch - te dich nicht zu sehr.___
Do
ver -


you not trust all fear - less Dai - ly the treach-'rous sea, Do
traust du dich doch sorg - los täg - lich dem wil - den Meer, ver-
you not trust all fear - - less Dai - ly the treach-'rous sea,
traust du dich doch sorg - - los täg - lich dem wil - den Meer,
Dai - ly the treach-'rous sea.
täg - lich dem wil - den Meer.
My heart is like the sea, dear, Has storm, and ebb, and
Mein Herz gleicht ganz dem Mee - re, hat Sturm und Ebb' und
dim.

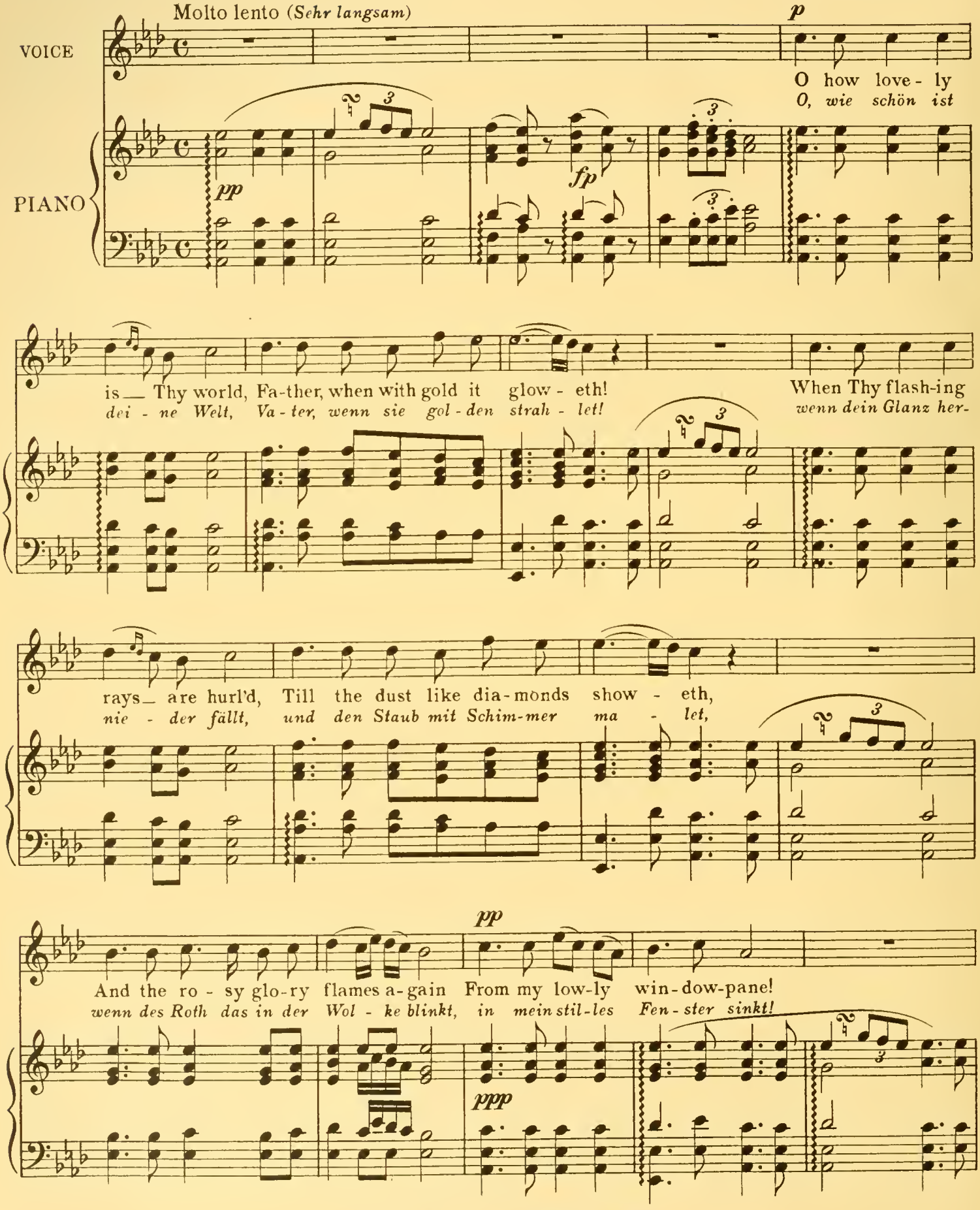

flow,
Fluth,
And ma - ny pur - est pearl - gems With-
und man - che schö - ne Per - le in
in its depths do glow,
sei - ner Tie - fe ruht,
And ma - ny pur - est pearl - gems With-
und man - che schö - ne Per - le in
in its depths do glow, With - in its depths do glow.
sei - ner Tie - fe ruht, in sei - ner Tie - fe ruht.
dimin.

EVENING GLOW
(IM ABENDROTH)

(Original Key)

C. LAPPE
Translated by Charles Fonteyn Manney

FRANZ SCHUBERT, (1797-1828)
Posthumous, №20


Molto lento (Sehr langsam)
VOICE
PIANO
p
pp
fp
O how love - ly
O, wie schön ist
is Thy world, Fa-ther, when with gold it glow - eth!
dei - ne Welt, Va - ter, wenn sie gol - den strah - let!
When Thy flash-ing
wenn dein Glanz her-
rays are hurl'd, Till the dust like dia-monds show - eth,
nie - der fällt, und den Staub mit Schim-mer ma - let,
pp
And the ro - sy glo-ry flames a-gain From my low-ly win-dow-pane!
wenn des Roth das in der Wol - ke blinkt, in mein stil-les Fen - ster sinkt!
ppp

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Can I fear then? can I fal - ter? Ev - er doubt Thy love and
Könnt' ich kla - gen, könnt' ich za - gen? ir - re sein an dir und
cresc.
p
care? No, with - in my bos - om's shel - ter Heav'n-ly
mir? Nein, ich will im Bu - sen tra - gen dei - nen
cresc.
cresc.
p
joy on earth I'll bear And my soul, be - fore it wings its flight, Shall be fill'd with
Him - mel schon all - hier Und dies Herz, eh' es zu - sam - men-bricht, trinkt noch Gluth und
f
p
ppp
lam - bent light, Shall be fill'd with lam - bent light.
schlürft noch Licht, trinkt noch Gluth und schlürft noch Licht.
dim.

WHY ARE YOU ILL AND DROOPING?

(ALTE LAUTE, I)

(Composed in 1840)

JUSTINUS KERNER (1786-1862)
Translated by Charles Fonteyn Manney

ROBERT SCHUMANN, Op. 35, № 11
(1810-1856)

Lento e piano
(Langsam, leise)
VOICE
PIANO
p
sf
Why are you ill ___ and droop-ing,
Dass du so krank_ ge - wor - den,
What makes you weak__ and white?
wer hat es denn___ ge - macht?
No cold north winds__ came
Kein küh - ler Hauch__ aus
troop-ing,
Nor - den
'Twas not the star - ry night,
und kei - ne Ster - nen - nacht.
'Twas not the trees' cool
Kein Schat - ten un - ter

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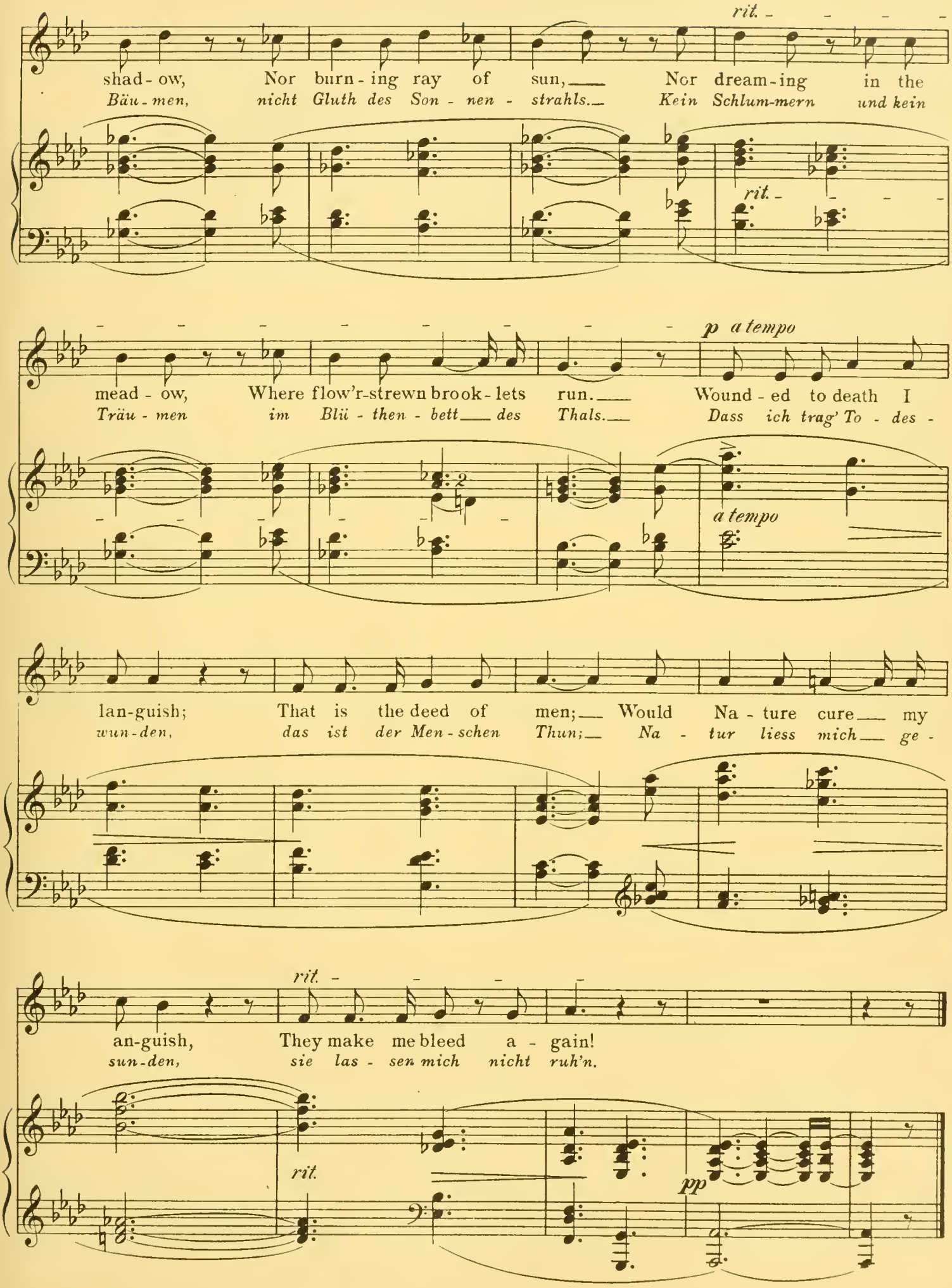

rit.
shad - ow, Nor burn - ing ray of sun, Nor dream - ing in the
Bäu - men, nicht Gluth des Son - nen - strahls. Kein Schlum-mern und kein
rit.
p a tempo
mead - ow, Where flow'r-strewn brook - lets run. Wound - ed to death I
Träu - men im Blü - then - bett des Thals. Dass ich trag' To - des -
a tempo
lan-guish; That is the deed of men; Would Na - ture cure my
wun-den, das ist der Men - schen Thun; Na - tur liess mich ge -
rit.
an-guish, They make me bleed a - gain!
sun-den, sie las - sen mich nicht ruh'n.
rit.
pp

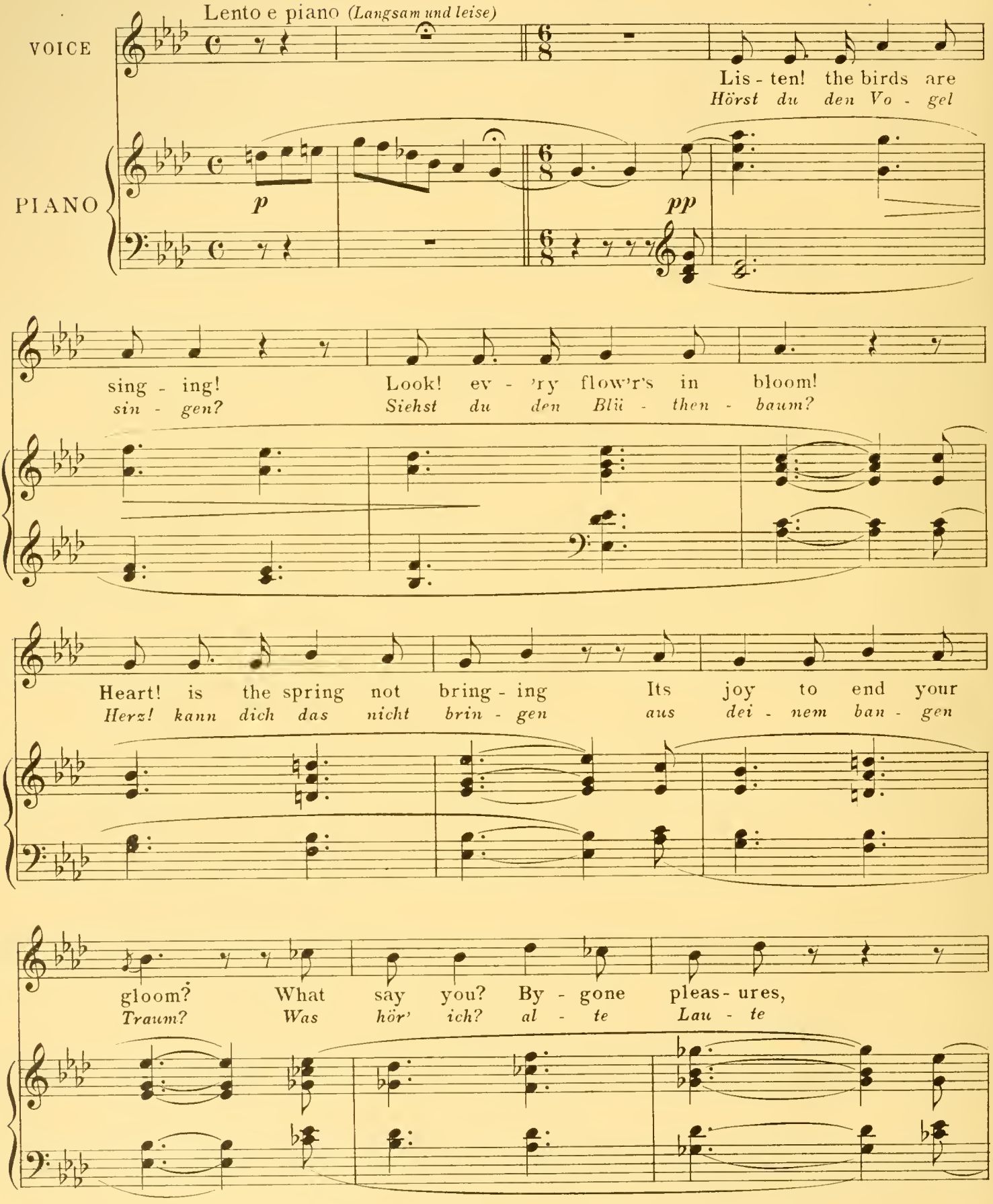
BYGONE PLEASURES
(ALTE LAUTE)

(Composed in 1840)

JUSTINUS KERNER (1786-1862)
Translated by Frederic Field Bullard

(Original Key)

ROBERT SCHUMANN, Op. 35, No. 12


Lento e piano (Langsam und leise)
VOICE
PIANO
Lis - ten! the birds are
Hörst du den Vo - gel
sing - ing!
sin - gen?
Look! ev - 'ry flow'r's in bloom!
Siehst du den Blü - then - baum?
Heart! is the spring not bring - ing Its joy to end your
Herz! kann dich das nicht brin - gen aus dei - nem ban - gen
gloom? What say you? By - gone pleas - ures,
Traum? Was hör' ich? al - te Lau - te

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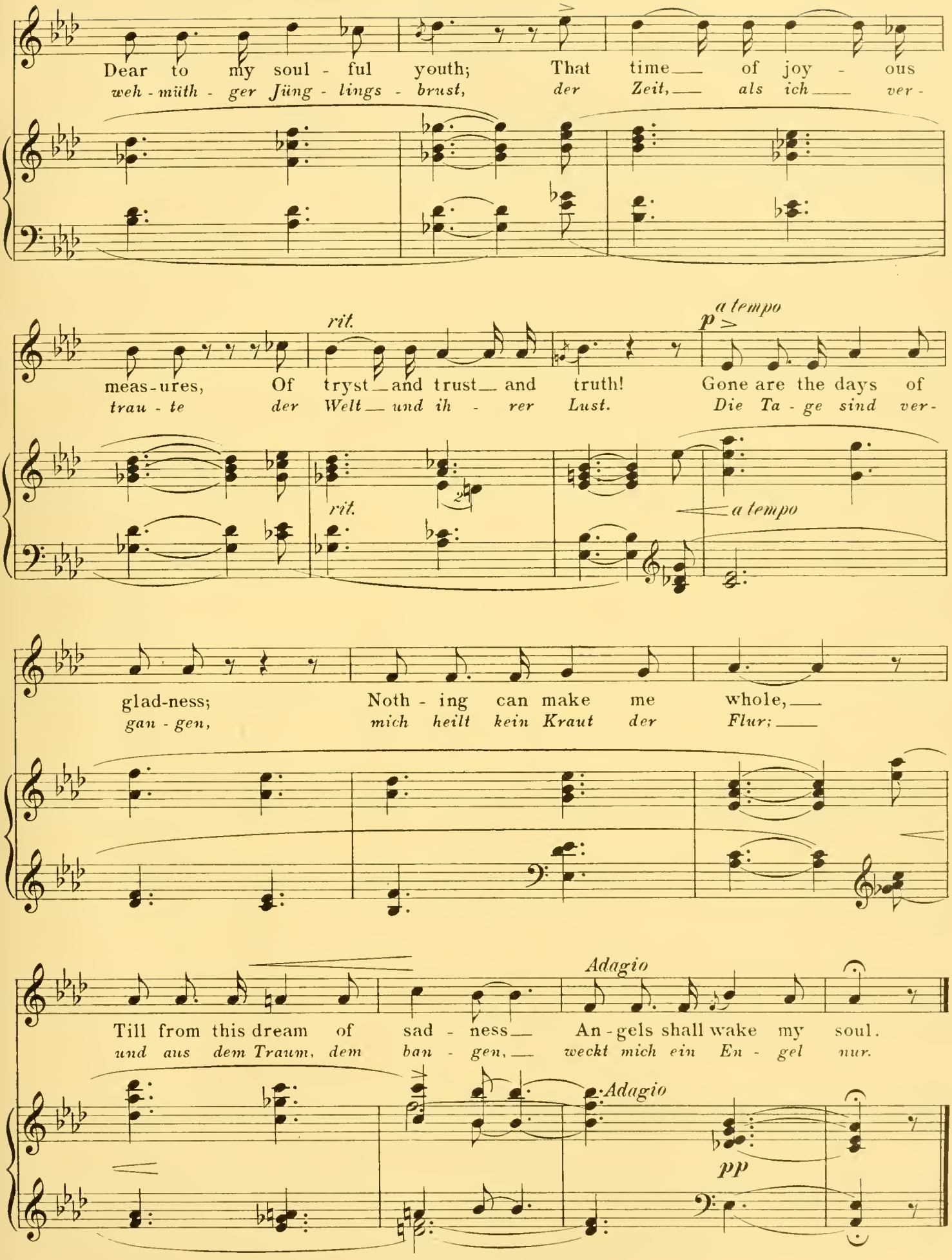
Dear to my soul - ful youth; That time of joy - ous
weh - müth - ger Jüng - lings - brust, der Zeit, als ich ver -
rit.
a tempo
p
meas-ures, Of tryst and trust and truth! Gone are the days of
trau - te der Welt und ih - rer Lust. Die Ta - ge sind ver -
rit.
a tempo
glad-ness; Noth - ing can make me whole,
gan - gen, mich heilt kein Kraut der Flur;
Adagio
Till from this dream of sad - ness An - gels shall wake my soul.
und aus dem Traum, dem ban - gen, weckt mich ein En - gel nur.
Adagio
pp

MOONLIGHT

(MONDNACHT)

(Composed in 1840)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Arthur Westbrook

(Original Key)

ROBERT SCHUMANN, Op. 39, No. 5

Teneramente, misterioso *(Zart, heimlich)*

PIANO

con Pedale

a tempo

p

It seem'd as tho' the heav - ens Had kiss'd the
Es war, als hätt' der Him - mel die Er - de

earth to rest,
still ge - küsst,

That she, 'mid moon - lit flow - ers,
dass sie im Blü - then-schim - mer

Might dream of re - gions blest.
von ihm nur träu - men müsst'.

a tempo

rit.

p

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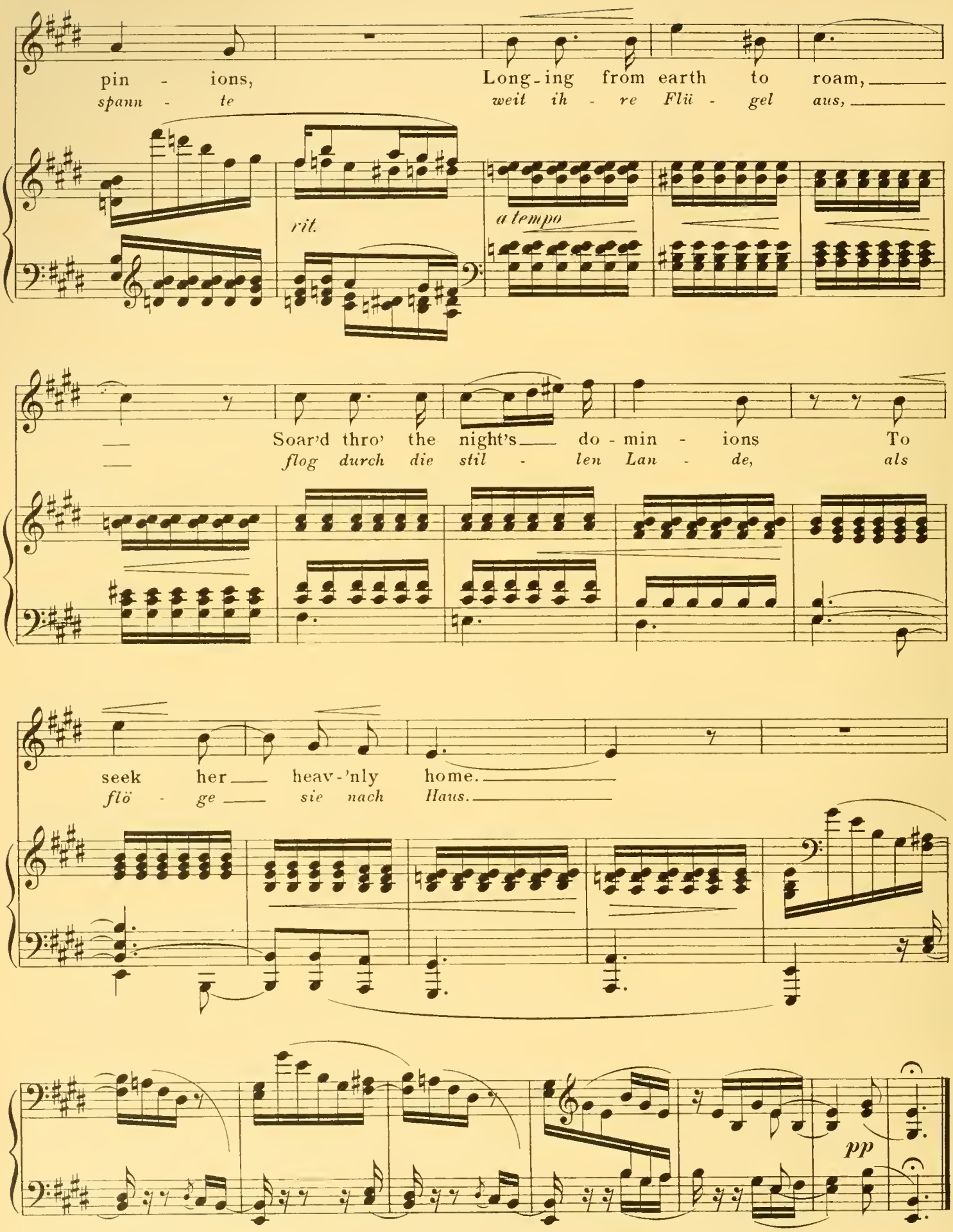
p
The breeze stray'd
Die Luft ging
rit.
a tempo
o'er the mead - ows, And stirr'd the wav - ing corn;
durch die Fel - der; die Aeh - ren wog - ten sacht;
'Mid rus - tling for - est shad - ows The stars shone
es rausch - ten leis' die Wäl - der; so stern - klar
rit.
mild - ly on. My soul with out - spread
war die Nacht. Und mei - ne See - le
rit.


pin - ions, Long-ing from earth to roam,
spann - te weit ih - re Flü - gel aus,
rit.
a tempo
Soar'd thro' the night's do - min - ions To
flog durch die stil - len Lan - de, als
seek her heav-'nly home.
flö - ge sie nach Haus.
pp

SPRING NIGHT
(FRÜHLINGSNACHT)

(Composed in 1840)

JOSEPH von EICHENDORFF (1788-1857)
Translated by Isabella G. Parker

(Original Key)

ROBERT SCHUMANN, Op.39, №12

Allegro moderato, appassionato
(Ziemlich rasch: leidenschaftlich)

VOICE

PIANO

p

O'er the gar - den's scent - ed bow - ers Heard I now the bird - song sweet. Spring re - turns with fair - est flow - ers Fresh - ly bloom-ing at our

Ue - ber'm Gar - - ten durch die Lüf - te hört' ich Wan - der - vö - gel ziehn, das be - deu - tet Früh - - lings - düf - te, un - - ten fängt's schon an zu

con Pedale

rit.

rit.

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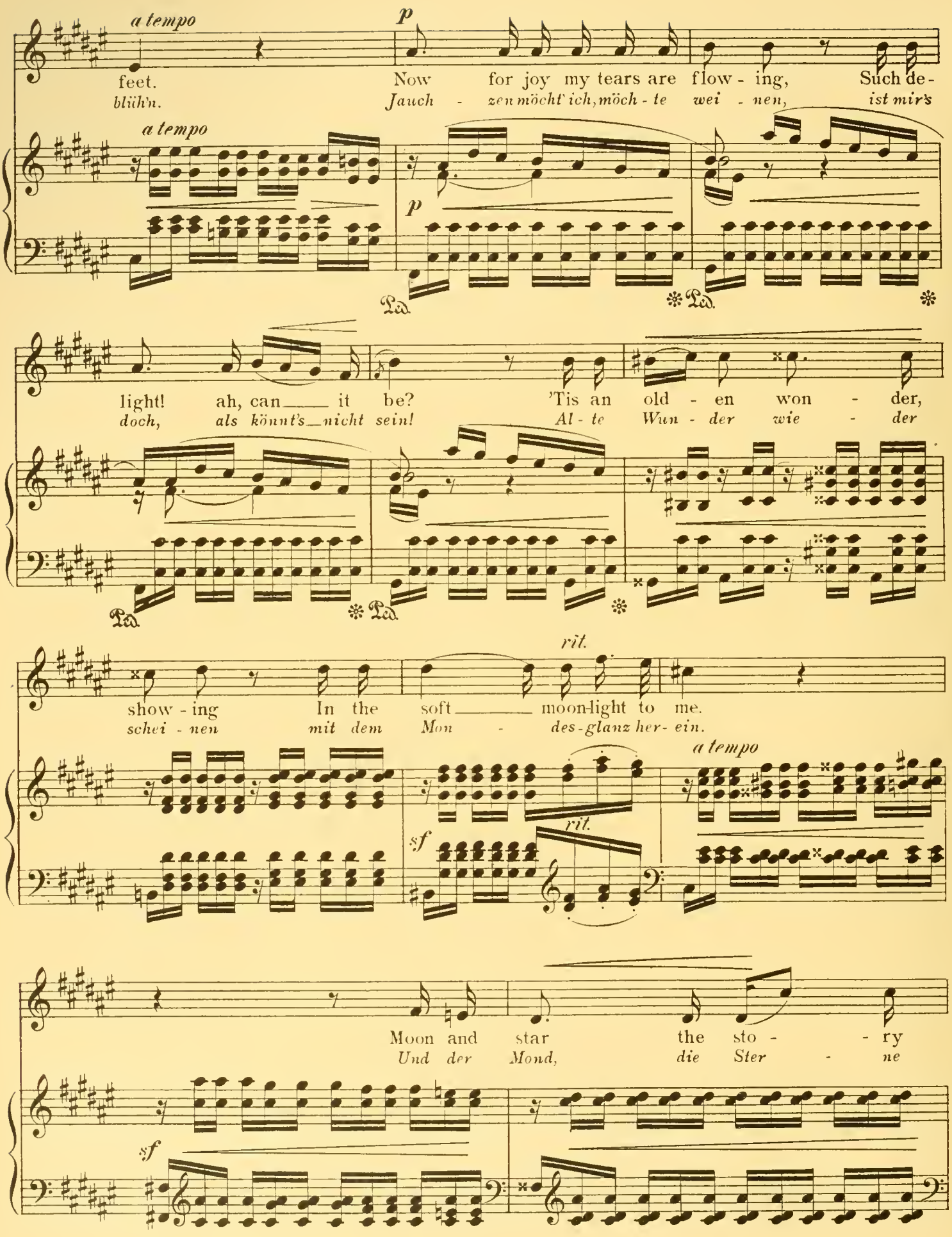
a tempo
p
feet.
blüh'n.
Now for joy my tears are flow - ing, Such de-
Jauch - zen möcht' ich, möch - te wei - nen, ist mir's
a tempo
p
Ped. * Ped. *
light! ah, can it be? 'Tis an old - en won - der,
doch, als könnt's nicht sein! Al - te Wun - der wie - der
Ped. * Ped. *
rit.
show - ing In the soft moon-light to me.
schei - nen mit dem Mon - des-glanz her- ein.
a tempo
sf
rit.
Moon and star the sto - - ry
Und der Mond, die Ster - ne
sf

tell - ing, Rust-ling grove in dream - y
sa - gen's, und im Trau - me rauscht's der
tone, Night- in - gale the song is
Hain, und die Nach - ti - gal - len
swell - ing: "She is thine, she is thine own."
schla - gen's: „Sie ist dei - ne, sie ist dein!"
f
rit.
p
Ped.

I'LL NOT COMPLAIN
(ICH GROLLE NICHT)

(Composed in 1840)

HEINRICH HEINE (1799-1856)
Translated by John S. Dwight

(Original Key)

ROBERT SCHUMANN, Op. 48, No. 7
"Poet's Love" *(Dichterliebe)*

Moderato (Nicht zu schnell)
VOICE
PIANO
mf
I'll not com - plain, tho' break my heart in
Ich grol - le nicht, und wenn das Herz auch
twain.
bricht,
O love for ev - er lost!
e - wig ver - lor' - nes Lieb,
O love for ev - er lost! I'll not com -
e - wig ver - lor' - nes Lieb! ich grol - le
plain, I'll not com - plain. How - e'er thou
nicht, ich grol - le nicht. Wie du auch
f

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shin'st in dia - mond splen - dor bright; There falls no ray in - to thy
strahlst in Di - a - man - ten - pracht, es fällt kein Strahl in dei - nes
f rit.
a tempo
heart's deep night, I know full well.
Her - zens Nacht, das weiss ich längst.
rit.
a tempo
f
f
I'll not com - plain, tho' break my heart in
Ich grol - le nicht und wenn das Herz auch
f
p
twain. In dreams I saw thee wan - ing, And saw the
bricht. Ich sah dich ja im Trau - me, und sah die
p

night with - in thy bos - om reign - ing, And saw the
Nacht in dei - nes Her - zens Rau - me, und sah die
cresc.
rit. - -
snake that on thy heart doth gnaw, How all for -
Schlang' die dir am Her - zen frisst, ich sah, mein
cresc.
rit. - -
a tempo
f
lorn thou art, my love, I saw. I'll not com - plain, I'll not com -
Lieb, wie sehr du e - lend bist. Ich grol - le nicht, ich grol - le
fa tempo
plain.
nicht.
a tempo
f
f

IN THE OPEN
(IN'S FREIE)

W. von der NEUN
Translated by Isidora Martinez

(Original Key)

ROBERT SCHUMANN, Op. 89, №5
(1810-1856)

Vivace (Frisch)
VOICE
PIANO
How close the world round me doth meet!
Mir ist's so eng all-ü-ber-all!
How throbs my heart with ech-oing beat, And ev-'ry beat is sing-ing! From out the
Es schlägt das Herz mit lau-tem Schall, und was da schallt, sind Lie-der! Aus düst'-rer
gloom-y walls' sad ring I fly a-broad, a joy-ous thing: Each breath new
Mau-ern bang-em Ring flieg' ich in's Wei-te froh und flink da athm' ich
rap-ture bring-ing! Then
Won-ne wie-der! Da
cresc.
Ped.

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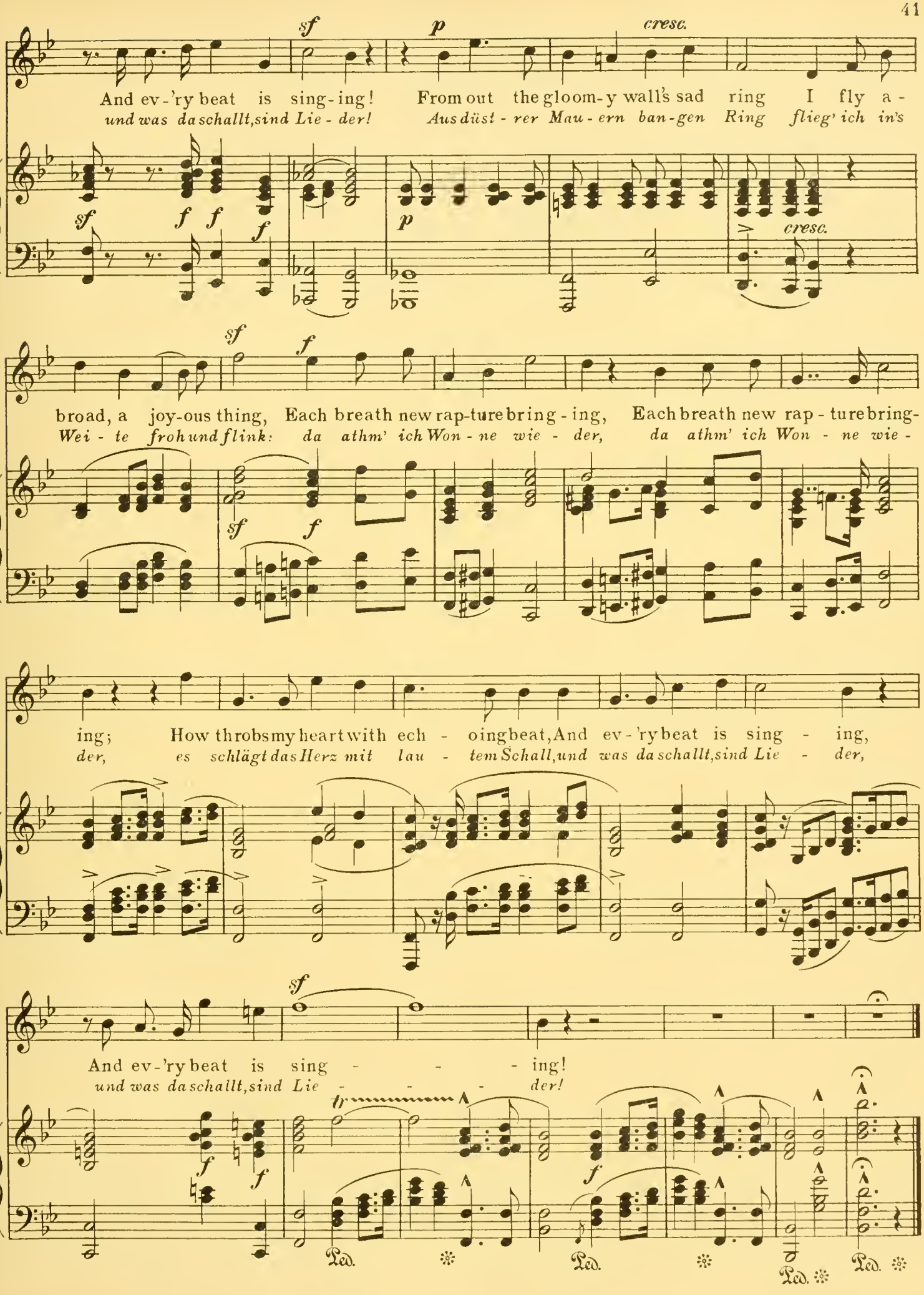
rush - es from my breast in might The long - ing for some lost de-light, The
flat - tert aus der off' - nen Brust die Sehn - sucht nach ver - rausch-ter Lust und
p
hope for fu - ture bless - ing. The breez - es bear it heav - en-ward, The
nach ge-hoff - ter Won - ne; die Win - de tra-gen's him - mel - an, die
cresc.
grass blades too plead in ac - cord, On high their pray'r ad-dress-ing.
Gräs - lein ge - ben Für-bitt' dran, sich nei-gend in der Son - ne.
cresc.
f
f
How close the world round me doth meet! How throbs my heart with ech - oing beat,
Mir ist's so eng all - ü - ber - all, es schlägt das Herz mit lau - tem Schall,
sf
sf
sf


sf
p
cresc.
And ev-'ry beat is sing-ing! From out the gloom-y wall's sad ring I fly a-
und was da schallt, sind Lie-der! Aus düst-rer Mau-ern ban-gen Ring flieg' ich in's
sf f f f
p
cresc.
sf f
broad, a joy-ous thing, Each breath new rap-ture bring-ing, Each breath new rap-ture bring-
Wei-te froh und flink: da athm' ich Won-ne wie-der, da athm' ich Won-ne wie-
sf f
ing; How throbs my heart with ech-o ing beat, And ev-'ry beat is sing-ing,
der, es schlägt das Herz mit lau-tem Schall, und was da schallt, sind Lie-der,
sf
And ev-'ry beat is sing-ing!
und was da schallt, sind Lie-der!
f f
tr
f
Ped. Ped. Ped. Ped.

WANDERER'S NIGHT SONG
(WANDERERS NACHTLIED)

(Composed in 1848)

(*Original Key, E*)

JOHANN WOLFGANG von GOETHE (1749-1832)
Translated by Arthur Westbrook

FRANZ LISZT
(1811-1886)

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f
soon, soon,
bal - de, bal - de,
espressivo
Ped.
poco a poco rall.
soon shalt thou, too, find rest, Soon thou,
bal - de ru - hest du auch, bal - de
pp
rit.
poco a poco rall.
ma non troppo
too, shalt find rest, find rest. On - ly wait, on - ly
ru - hest du auch, du auch, war - te nur, war - te
ppp poco a poco rall. - -
wait, soon thou, too, shalt find rest, find rest.
nur, bal - de ru - hest du auch, du auch.
ppp rit.
pppp

IN AUTUMN

(IM HERBST)

(Original Key)

WOLFGANG MÜLLER (1816-1873)
Translated by Elisabeth Rücker

ROBERT FRANZ, Op. 17, No. 6

Allegro maestoso Gloomily *(Düster)*

VOICE

PIANO

p

The heath - er is brown, once bloom - ing so red; The
Die Hai - de ist braun, einst blüh - te sie roth; die

p

f *p*

birch tree, once green, is bared to the blast; Once twain we did roam, now
Bir - ke ist kahl, grün war einst ihr Kleid, einst ging ich zu zwei'n jetzt

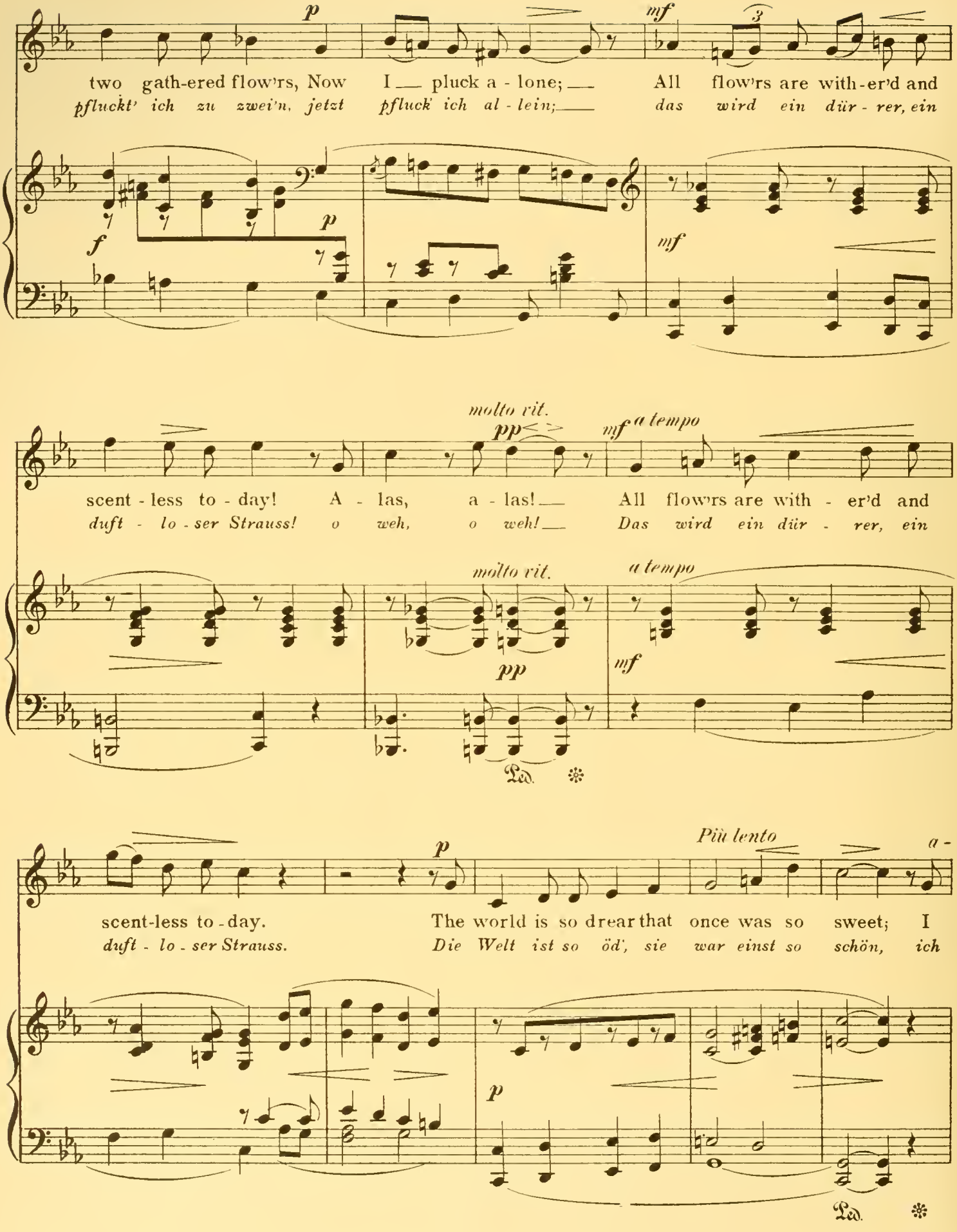
f *p*

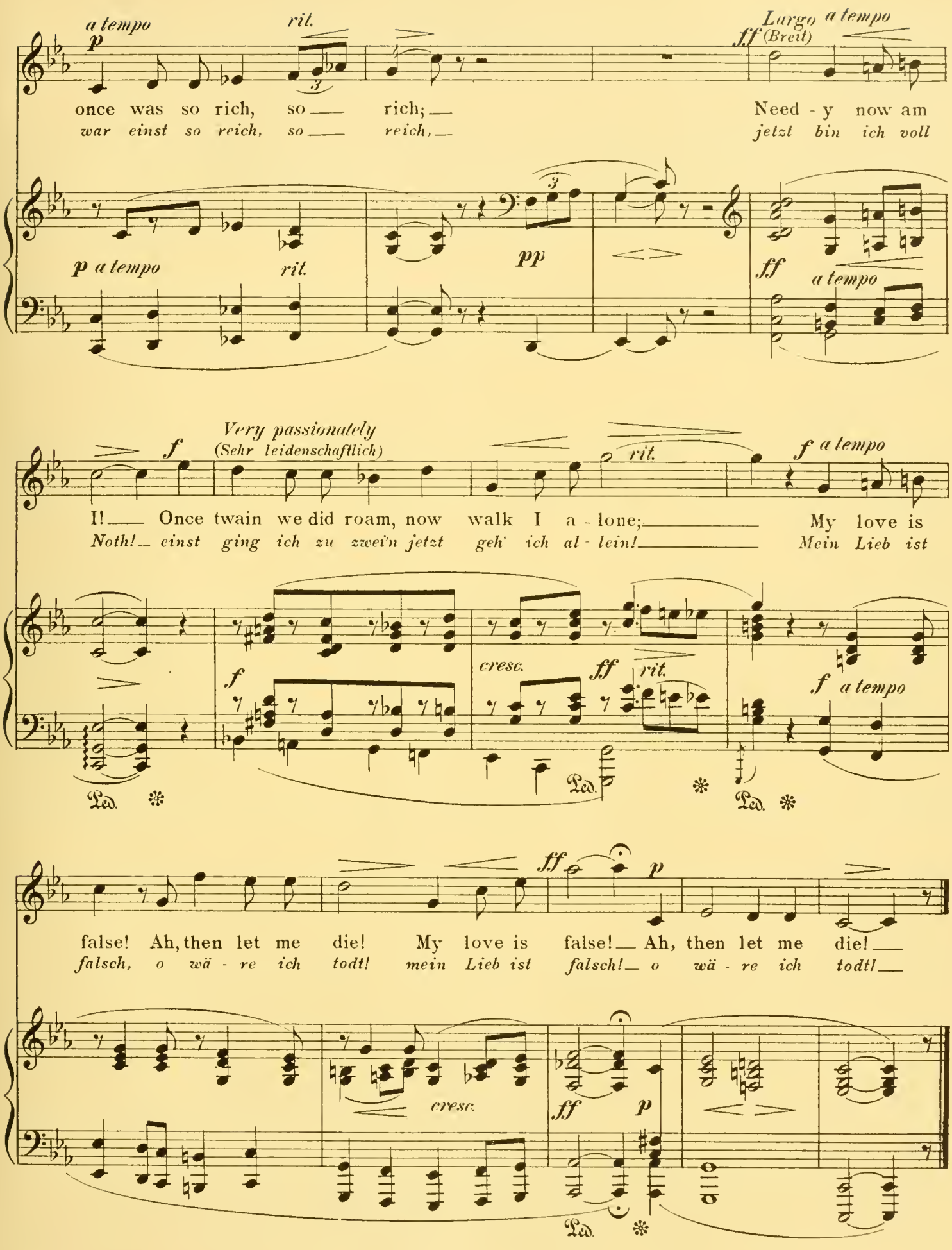
mf

walk I a - lone; Oh! sor-row-ful Au - tumn, I would it were past! A -
geh' ich al - lein; weh' ü - ber den Herbst und die gram-vol-le Zeit! o

mf

molto rit.
mf a tempo
las, a - las! Oh! sor - row - ful Au - tumn, I would it were past!
weh, o weh! weh, ü - ber den Herbst und die gram - vol - le Zeit!
molto rit. pp
mf a tempo
Ped.
p
Once blos - som'd the ro - ses, now with - er they all; The
Einst blüh - ten die Ro - sen, jetzt wel - ken sie all', voll
p
f
flow'rets, once fra - grant, now with - er a - way; Once
Duft war die Blu - me, nun zog er her - aus; einst


p
mf
3
two gath-ered flow'rs, Now I pluck a - lone; All flow'rs are with-er'd and
pfluckt' ich zu zwei'n, jetzt pfluck' ich al - lein; das wird ein dür - rer, ein
f
p
mf
molto rit.
pp
mf a tempo
scent - less to - day! A - las, a - las! All flow'rs are with - er'd and
duft - lo - ser Strauss! o weh, o weh! Das wird ein dür - rer, ein
molto rit.
a tempo
pp
mf
Ped.
Più lento
a -
p
scent-less to - day. The world is so drear that once was so sweet; I
duft - lo - ser Strauss. Die Welt ist so öd', sie war einst so schön, ich
p
Ped.

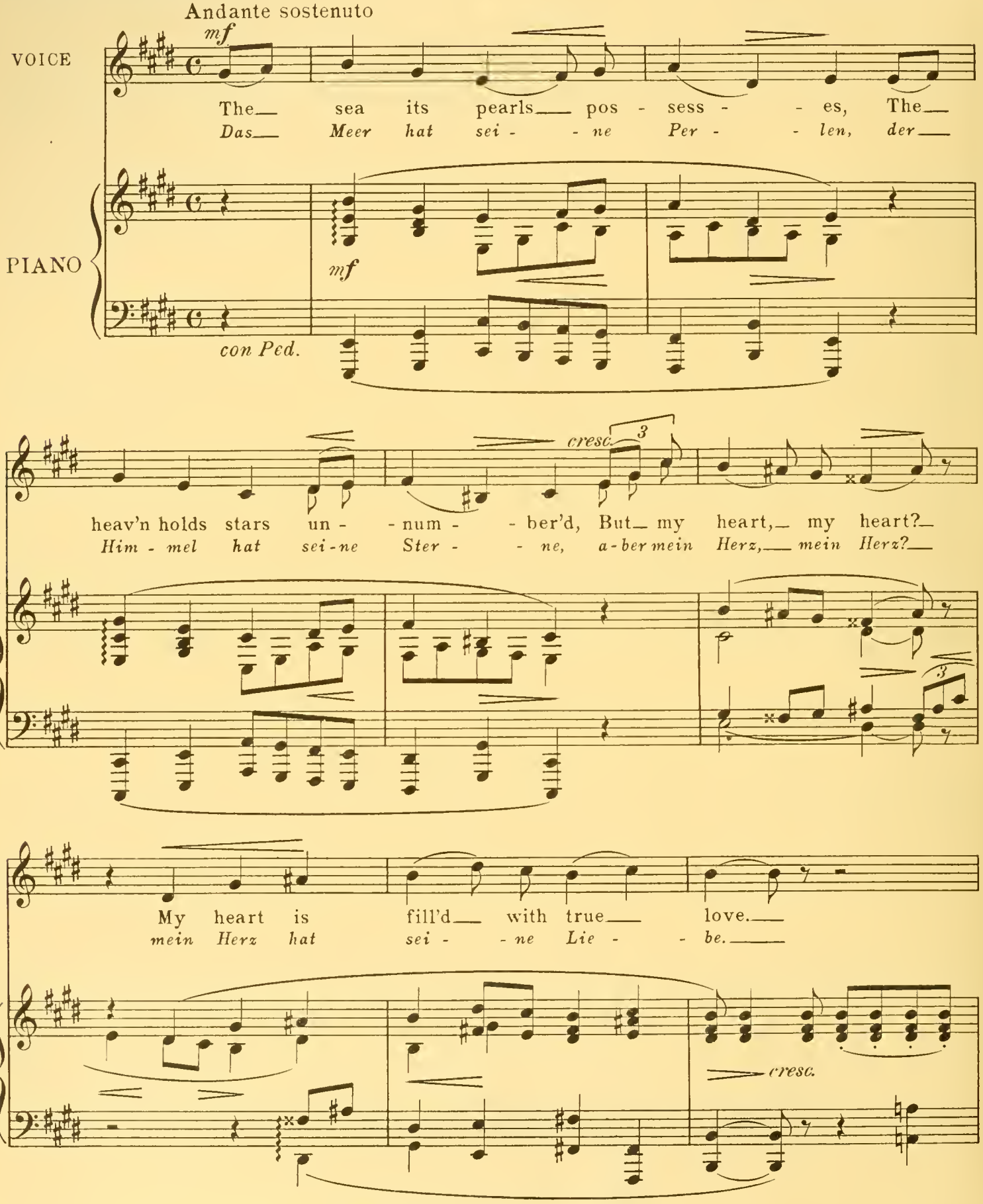

a tempo
p
rit.
Largo a tempo
ff (Breit)
once was so rich, so — rich; —
war einst so reich, so — reich, —
Need - y now am
jetzt bin ich voll
p a tempo
rit.
pp
ff
a tempo
Very passionately
(Sehr leidenschaftlich)
f
rit.
f a tempo
I! — Once twain we did roam, now walk I a - lone; —
Noth! — einst ging ich zu zwei'n jetzt geh' ich al - lein! —
My love is
Mein Lieb ist
cresc.
ff
rit.
Ped.
false! Ah, then let me die! My love is false! — Ah, then let me die! —
falsch, o wä - re ich todt! mein Lieb ist falsch! — o wä - re ich todt! —

THE SEA ITS PEARLS POSSESSES
(DAS MEER HAT SEINE PERLEN)

(Original Key)

HEINRICH HEINE
English version adapted from Longfellow's translation by C. F. M.

ROBERT FRANZ, Op. 36, №1
(1815-1892)


Andante sostenuto
mf
VOICE
The sea its pearls pos - sess - es, The
Das Meer hat sei - ne Per - len, der
PIANO
mf
con Ped.
cresc.
heav'n holds stars un - num - ber'd, But my heart, my heart?
Him - mel hat sei-ne Ster - ne, a-ber mein Herz, mein Herz?
My heart is fill'd with true love.
mein Herz hat sei - ne Lie - be.
cresc.

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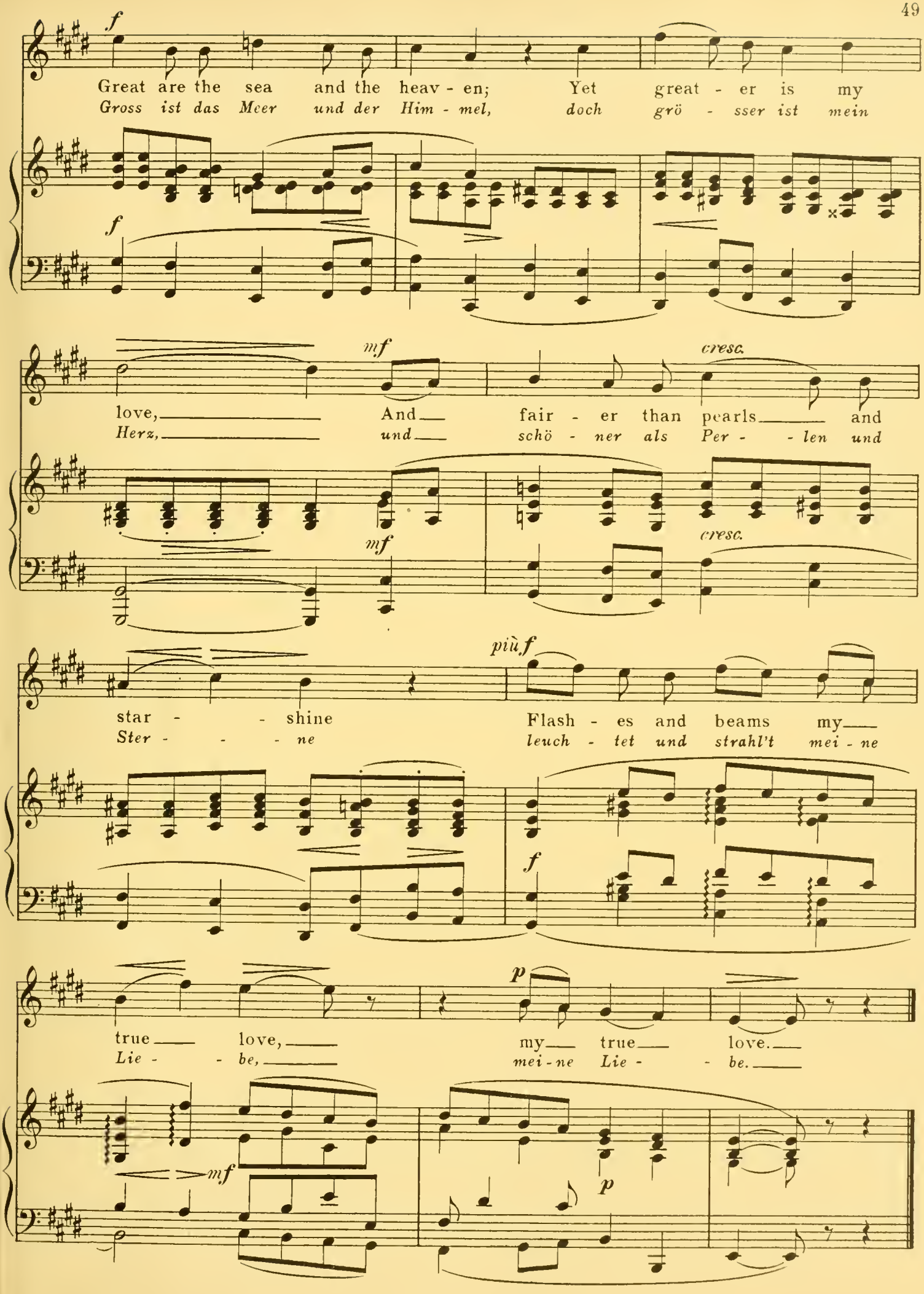
f
Great are the sea and the heav - en; Yet great - er is my
Gross ist das Meer und der Him - mel, doch grö - sser ist mein
f
mf
cresc.
love, And fair - er than pearls and
Herz, und schö - ner als Per - - len und
mf
cresc.
più f
star - - shine Flash - es and beams my
Ster - - - ne leuch - tet und strahl't mei - ne
f
p
true love, my true love.
Lie - - be, mei - ne Lie - - be.
mf
p

AT THE FORGE
(DER SCHMIED)

JOHANN L. von UHLAND
Translated by Charles Fonteyn Manney

(Original Key)

JOHANNES BRAHMS, Op. 19, № 4
(1833-1897)

Allegro

VOICE

PIANO

f

My lov - er I hear, His ham - mer he's
Ich hör' mei - nen Schatz, den Ham - mer er

swing - ing With blows sharp - ly ring - ing: Like mer - ry bells
schwin - get, das rau - schet, das klin - get, das dringt in die

cresc.

peal - ing The blithe tones are steal - ing Thro' street
Wei - te, wie Glo - cken - ge - läu - te, durch Gas - - -

— and thro' square.
- sen und Platz.

f

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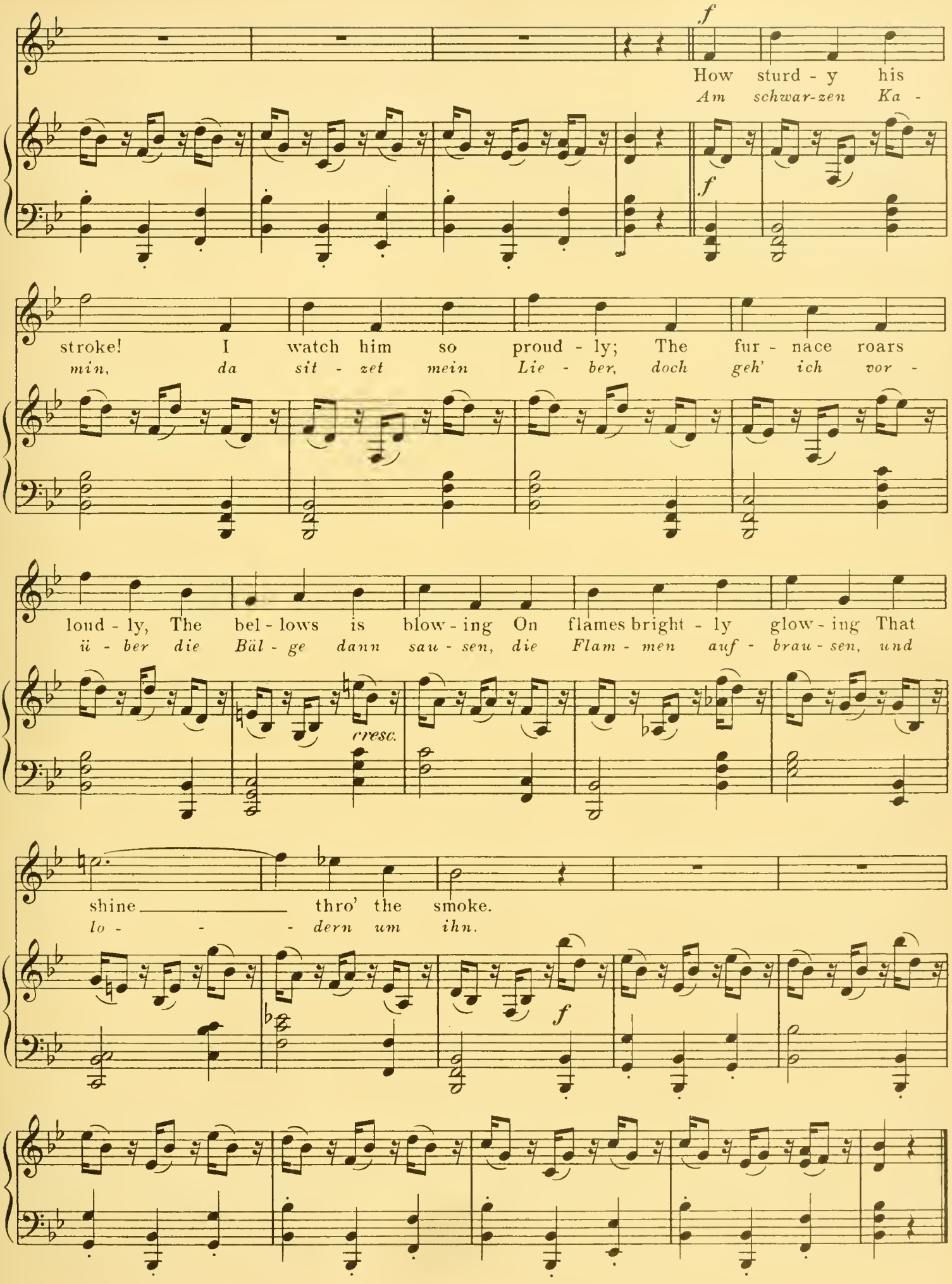
f
How sturd - y his
Am schwar-zen Ka -
f
stroke! I watch him so proud - ly; The fur - nace roars
min, da sit - zet mein Lie - ber, doch geh' ich vor -
loud - ly, The bel - lows is blow - ing On flames bright - ly glow - ing That
ii - ber die Bäl - ge dann sau - sen, die Flam - men auf - brau - sen, und
cresc.
shine thro' the smoke.
lo - - - dern um ihn.
f

TO AN AEOLIAN HARP
(AN EINE AEOLSHARFE)

(Published in 1862)

(Original Key)

EDUARD MÖRIKE (1804-1875)
Translated by Francis Hueffer and Arthur Westbrook

JOHANNES BRAHMS, Op. 19, Nº 5

Poco lento
Recit.
VOICE
PIANO
Ly - ing here on the i - vied wall of this an - cient
An - ge - lehnt an die E - pheu - wand die - ser al - ten Ter -
p
ter - race, Fash - ioned art thou, mys- te - rious harp, for the fin - gers
ras - se, Du, ei - ner luft - ge - bor - nen Mu - se ge - heim - niss -
a tempo
a tempo
pp
of some air - - born muse.
vol - les Sai - - ten - spiel,
3

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Be - gin, once a-gain be - gin
fang' an, fan-ge wie-der an
pp dolce
sempre rit.
thy me - lo - - - - di - ous plaint.
dei - ne me - lo - - - - di - sche Kla - - - - ge.
sempre rit.
rit.
a tempo
Ye come, O breez - es, hith - er
Ihr kom - - met, Win - de, fern her -
8 a tempo
p legato
waft - ed from my be - lov - ed, my un-for - got - ten,
ü - ber ach! von des Kna - ben der mir so lieb war,
8

Yea, from his dwell - ing; and, pass - ing
frisch grü - nen-dem Hü - gel. Und Früh - lings -
o - ver blos-soms of the spring, Ye are la - den with
blü - then un - ter - we-ges strei - fend, ü - ber - sät - tigt mit
poco cresc.
scent of flow - ers, and sweet;
Wohl - ge - rü - chen, wie süss,
dolce
how sweet! your way to my heart!
wie süss be - drängt ihr dies Herz!

A - mong the harp - strings you mur - mur,
Und - säu - - selt her in die Sai - ten,
As if fain to a - wake har - mo - ni - ous sor - row,
an - ge - zo - gen von wohl - lau - ten - der Weh - muth,
poco cresc.
Grow - ing a - pace with my long - -
wach - send im Zug mei - ner Sehn - - -
ing; Then soft - - ly dy - ing.
sucht und hin - - ster - bend wie - der.
dim.

Recit.
But of a sud - den, as the
A - ber auf ein - mal, wie der
p
a tempo
wind fit - ful - ly stir - reth, a ring - ing cry of the
Wind hef - ti - ger her - stösst, ein hol - der Schrei der
a tempo
harp - strings meets my ear, re - peat - ing in sweet
Har - fe wie - der - holt mir zu sü - ssem Er -
ac - cents what my soul in se - cret has
schre - cken mei - ner See - le plötz - li - che

poco più lento
sighed for. And, lo! a full-blown
Re - gung, und hier, die vol - le
poco più lento
rose - bush, soft - ly sha - ken, Has at my
Ro - se streut ge - schüt - telt all' ih - re
feet scat-ter'd all its pet - als!
Blät - ter vor mei - - ne Fü - sse!
dim.

BLIND MAN'S BUFF
(BLINDE KUH)

German text by AUGUST KOPISCH
(From the Italian)
English version by Charles Fonteyn Manney

JOHANNES BRAHMS, Op. 58, №1
(1833 - 1897)

Vivace
VOICE
PIANO
p molto leggiero e sempre p
1. In vain I seek you
2. In vain I seek you
1. Im Fin - stern geh' ich
2. Im Fin - stern geh' ich
blind - fold; Dear child, where do you hide? A -
blind - fold; Dear child, where do you hide? I
su - chen, mein Kind, wo steckst du wohl? Ach,
su - chen, mein Kind, wo steckst du wohl? Ich,

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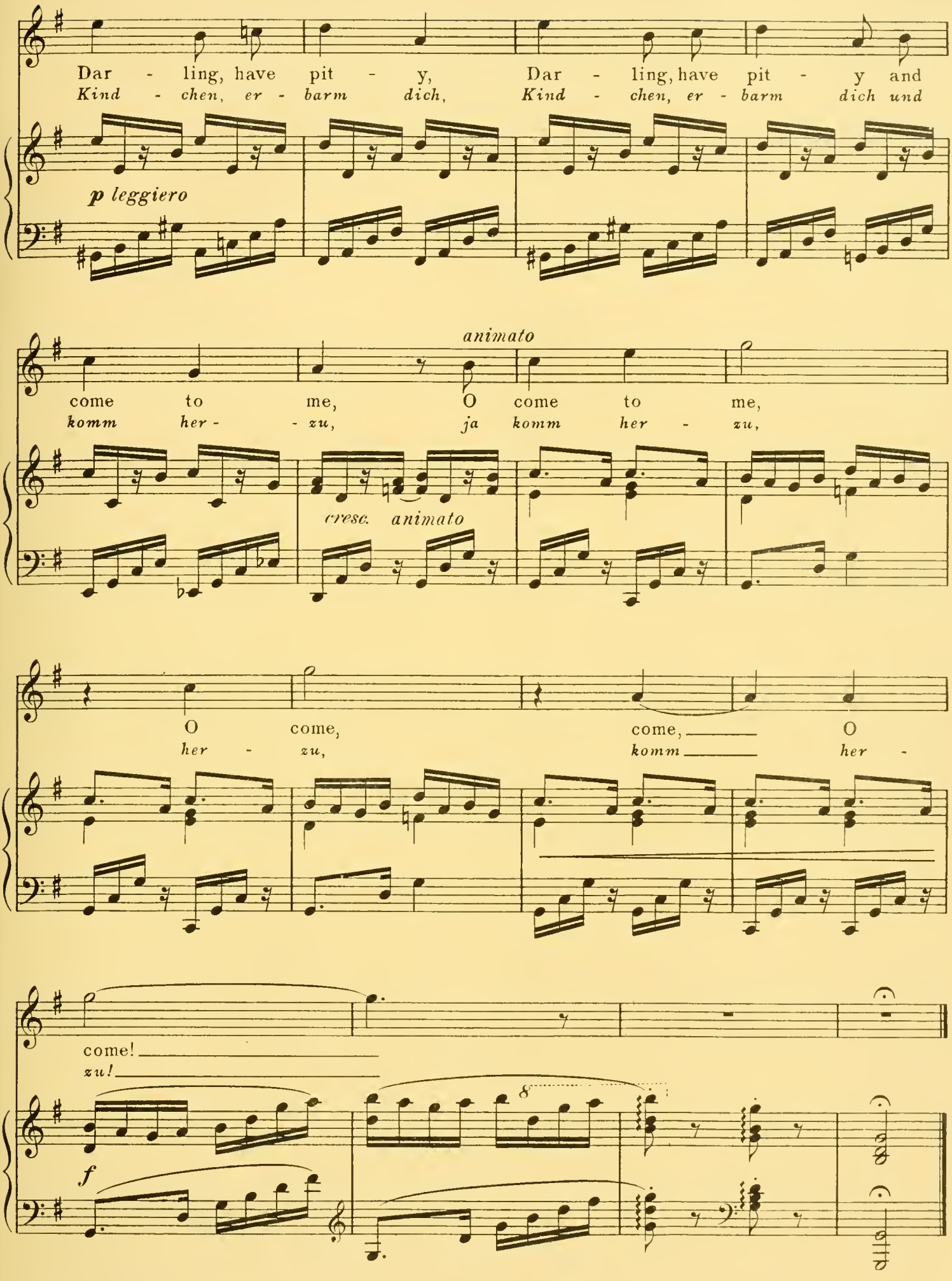
las, she still e - vades me, Tho' long for
grope a - bout in dark - ness, While you my
sie ver - steckt sich im - - mer, dass ich ver -
der den Ort nicht fin - - de, ich irr' im
her I've sigh'd! Tho' long for
plight de - - ride, While you my
schmach - ten soll, dass ich ver -
Kreis um - - her, ich irr' im
her I've sigh'd!
plight de - ride.
schmach - - - - - - - - ten soll!
Kreis um - her!
Animato
3. Who
3. Wer
Animato

for you longs, no peace has
um dich stirbt, der hat kei - ne
f
he! Dar - - ling, have pit - - y,
Ruh! Kind - - chen, er - barm dich,
p leggiero
Dar - ling, have pit - y and come to me! Who
Kind - chen, er - barm - dich und komm her - - zu! Wer
for you longs, no peace has he!
um dich stirbt, der hat kei - ne Ruh!
f


Dar - ling, have pit - y, Dar - ling, have pit - y and
Kind - chen, er - barm dich, Kind - chen, er - barm dich und
p leggiero
animato
come to me, O come to me,
komm her - - zu, ja komm her - zu,
cresc. animato
O come, come, O
her - zu, komm her -
come!
zu!
f
8

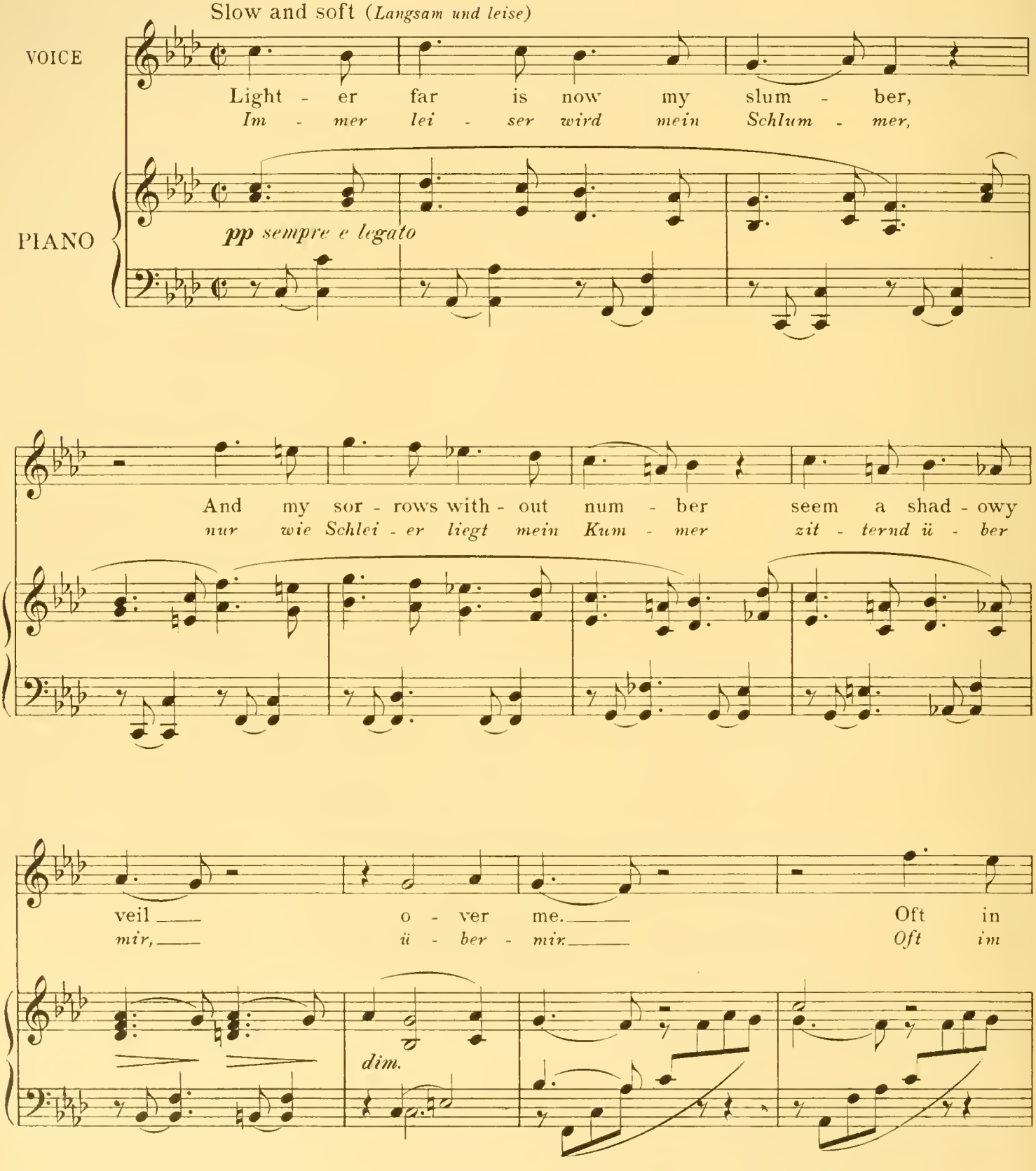
LIGHTER FAR IS NOW MY SLUMBER
(IMMER LEISER WIRD MEIN SCHLUMMER)

(Published in 1889)

(*Original Key, C♯*)

HERMANN LINGG
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 105, № 2


Slow and soft (Langsam und leise)
VOICE
PIANO
Light - er far is now my slum - ber,
Im - mer lei - ser wird mein Schlum - mer,
pp sempre e legato
And my sor - rows with - out num - ber seem a shad - owy
nur wie Schlei - er liegt mein Kum - mer zit - ternd ü - ber
veil o - ver me. Oft in
mir, ü - ber - mir. Oft im
dim.

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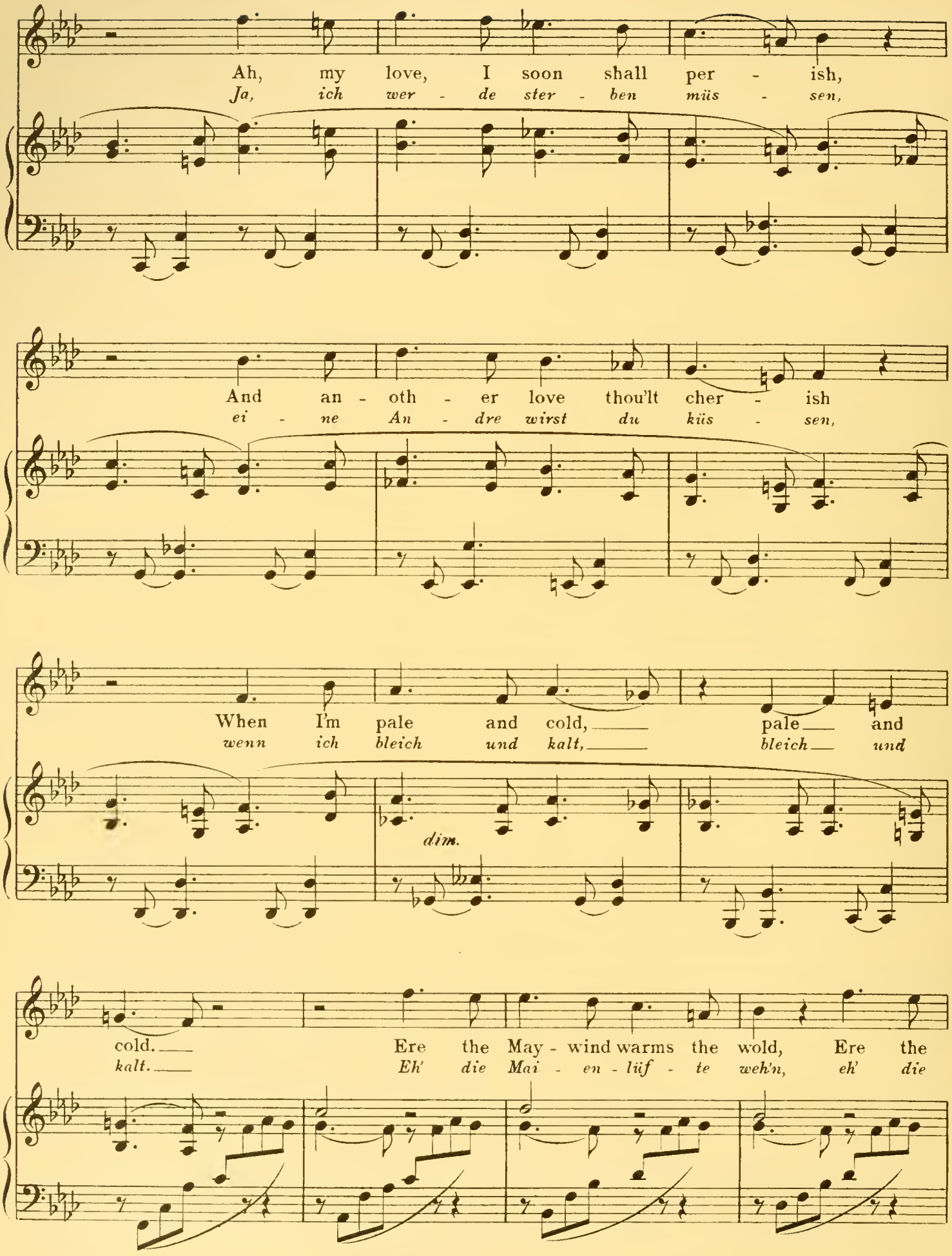
dreams thy voice a - gain Call - eth to me ten - der - ly;
Trau - me hör' ich dich ru - fen d'raus vor mei - ner Thür,
But the door is closed to thee:
Nie - mand wacht und öff - net dir,
pp
dim.
Then I wake and weep for bit - ter pain, bit -
ich er - wach' und wei - ne bit - ter - lich, wei -
f
p
- ter, bit - ter pain.
- ne bit - ter - lich.
pp


Ah, my love, I soon shall per - ish,
Ja, ich wer - de ster - ben müs - sen,
And an - oth - er love thou'lt cher - ish
ei - ne An - dre wirst du küs - sen,
When I'm pale and cold, pale and
wenn ich bleich und kalt, bleich und
dim.
cold.
kalt.
Ere the May - wind warms the wold, Ere the
Eh' die Mai - en - lüf - te weh'n, eh' die

thros - tle trills his tune, Wouldst thou me
Dros - sel singt im Wald: Willst du mich
pp
a - gain be - hold, Seek, oh,
noch ein - mal sehn, komm', o
poco cresc.
seek me soon, seek, oh,
kom - me bald, komm', o
f
seek me soon!
kom - me bald!
p

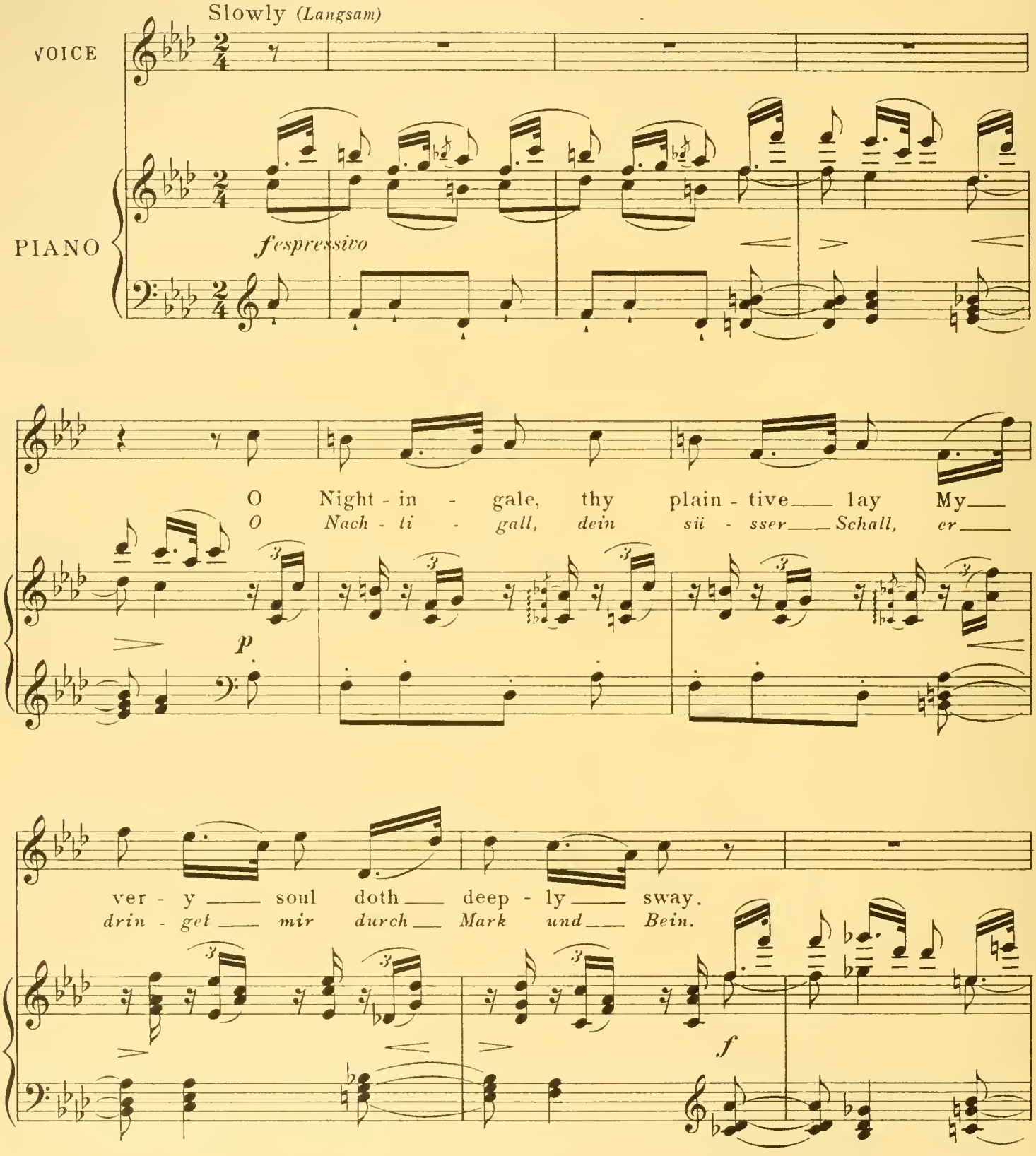
NIGHTINGALE
(NACHTIGALL)

(Published in 1886)

(Original Key)

C. REINHOLD
Translated by Frederic Field Bullard

JOHANNES BRAHMS, Op. 97, No. 1


Slowly (Langsam)
VOICE
PIANO
espressivo
O Night - in - gale, thy plain - tive lay My
O Nach - ti - gall, dein sü - sser Schall, er
p
ver - y soul doth deep - ly sway.
drin - get mir durch Mark und Bein.
f

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dolce
Nay, wee, wise song-ster, nay; What brings this
Nein, trau-ter Vo - gel, nein! was in mir
f
p dolce
cresc. poco a poco
hap - py pain to - day Is not thy lay. It comes from
schafft so sü - sse Pein, das ist nicht dein, das ist von
pp
rit.
ac - - cents deep and ring - ing, Which long were
an - - dern, him - mel - schö - nen, nun längst für
6
cresc.
f
f rit.

si - lent in my — sing - ing, And soft - ly now re -
mich ver - klun - ge - nen Tö - nen, in dei - nem Lied ein
p
p
ech - o in thy lay,
lei - ser Wie - der - hall,
pp
dim.
re - ech - o in thy lay.
ein lei - ser Wie - der - hall!
dolce
pp

WHERE FLOWS THE BRIGHT RIVER
(AM UFER DES FLUSSES, DES MANZANARES)

Translated from an anonymous Spanish poet
by EMANUEL GEIBEL (1815-1884)
English version by Charles Fonteyn Manney

(Composed in 1860-66)
(Original Key)

ADOLF JENSEN, Op. 21, № 6

Spirited, and with delicate expression
(Lebhaft, mit durchaus zartem, anmuthigem Vortrage)

In the style of a Mandolin
(Durchweg leicht gestossen, in Art der Mandoline)

PIANO

una corda
(Verschiebung)

Ped.

mf tre corde
(ohne Verschiebung)

mf

Where flows the bright riv - er, the Man - za - na - res, A maid wash-es
Am U - fer des Flus - ses, des Man - za - na - res, spült Lin - nen das

senza Pedale
(ohne Pedal)

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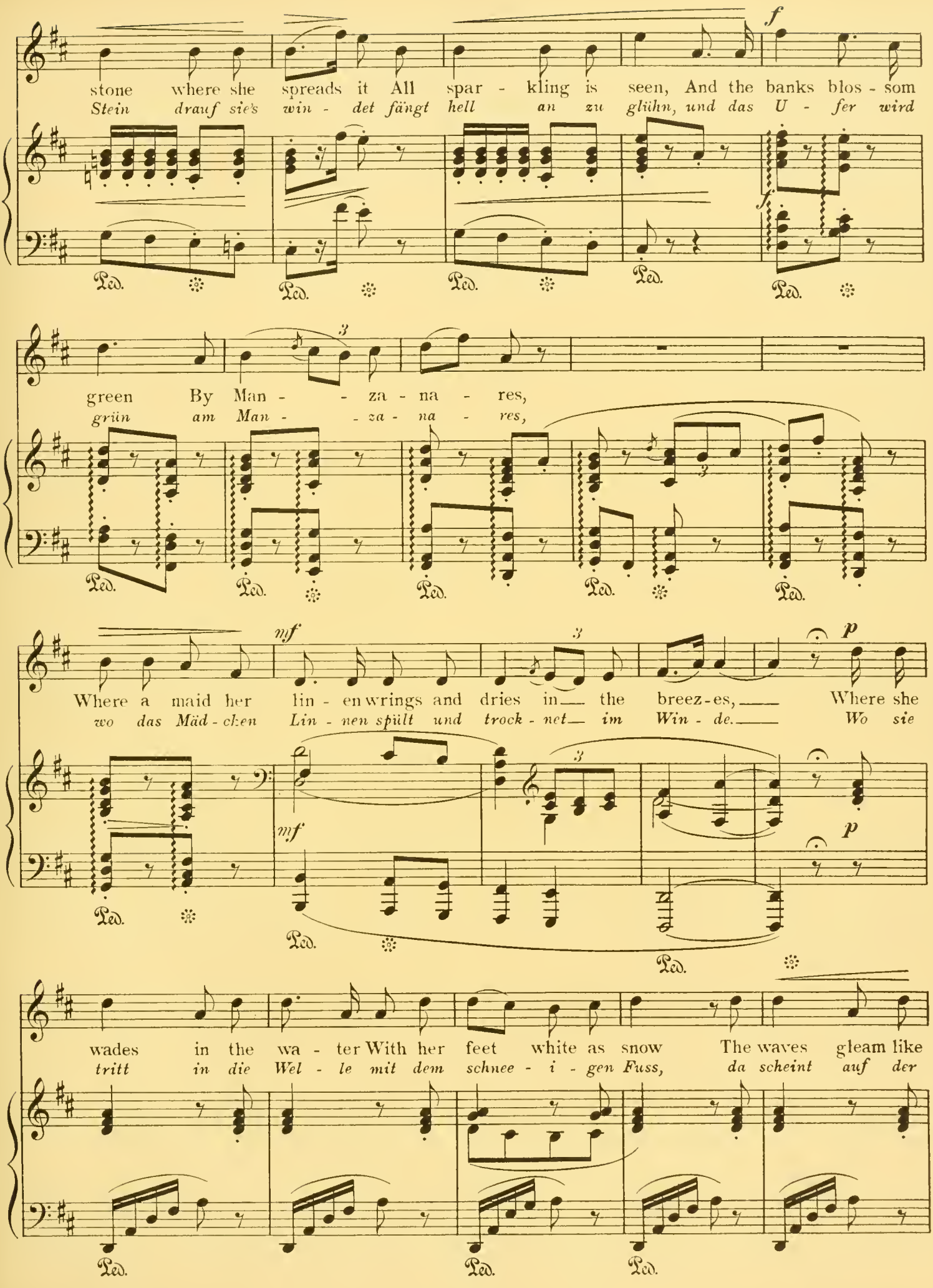
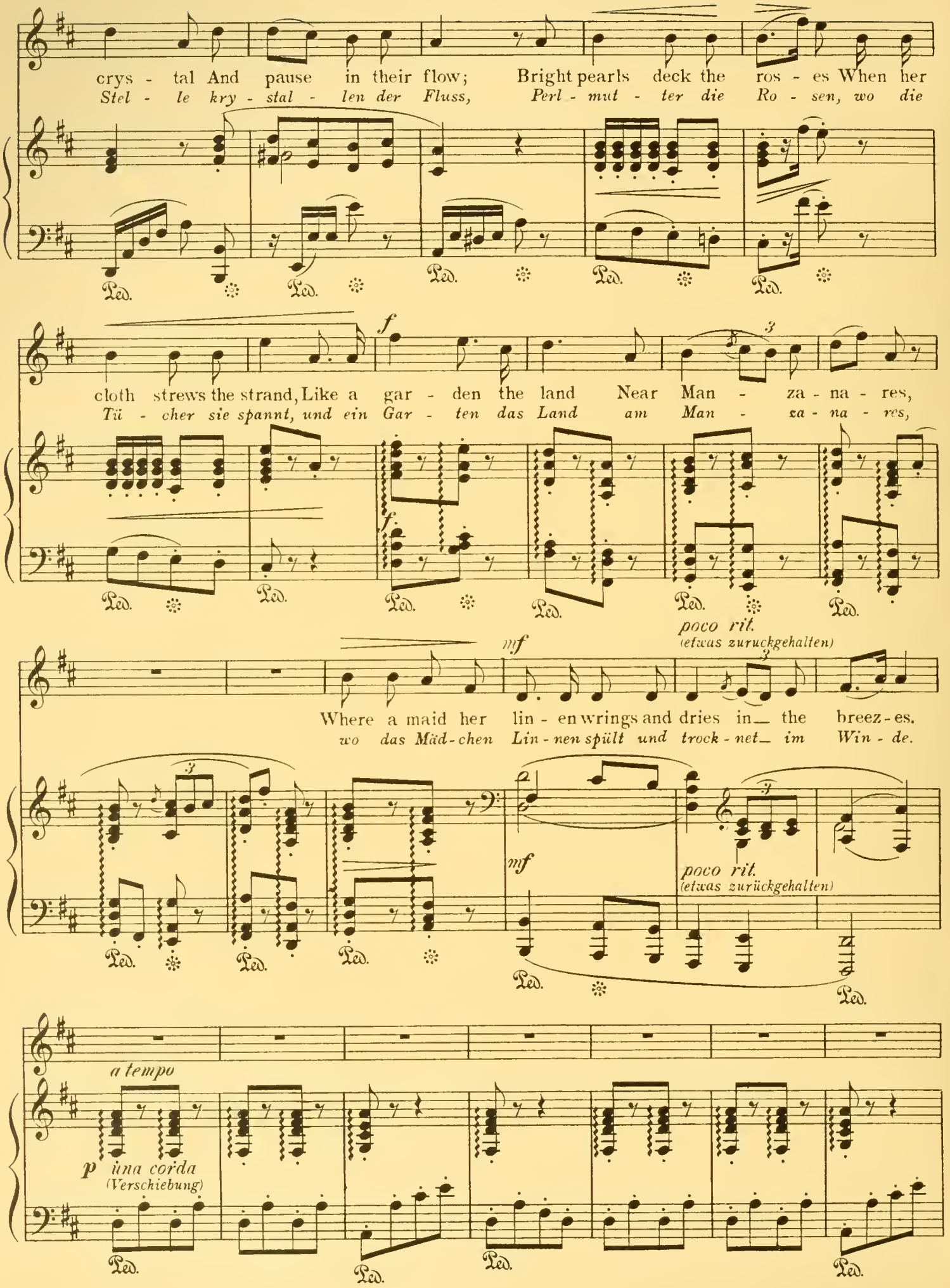
lin - en, And dries in the breez - es, the breez-es Where flows the bright
Mäd - chen und trock-net's im Win - de, im Win - de; am U - fer des
riv - er, the Man - za - na - res, A maid wash-es
Flus - ses, des Man - za - na - res, spült Lin - nen das
lin - en, And dries in the breez - es. The lin - en she dips in the
Mäd chen und trock-net's im Win - de. Und taucht sie das Lin - nen in's
wa - ter be - low, Where clear, sun-ny pools check the swift riv-er's flow, And the
Was - ser hin - ein, da hal - ten mit Rin - nen die Flu - then schon ein, und der
p
Ped.


f
stone where she spreads it All spar - kling is seen, And the banks blos - som
Stein drauf sie's win - det fängt hell an zu glühn, und das U - fer wird
Ped.
3
green By Man - - za - na - res,
grün am Man - - za - na - res,
mf
p
Where a maid her lin - en wrings and dries in the breez-es, Where she
wo das Mäd - chen Lin - nen spült und trock - net im Win - de. Wo sie
wades in the wa - ter With her feet white as snow The waves gleam like
tritt in die Wel - le mit dem schnee - i - gen Fuss, da scheint auf der


crys - tal And pause in their flow; Bright pearls deck the ros - es When her
Stel - le kry - stal - len der Fluss, Perl - mut - ter die Ro - sen, wo die
cloth strews the strand, Like a gar - den the land Near Man - za - na - res,
Tü - cher sie spannt, und ein Gar - ten das Land am Man - za - na - res,
poco rit.
(etwas zuruckgehalten)
Where a maid her lin - en wrings and dries in the breez - es.
wo das Mäd - chen Lin - nen spült und trock - net im Win - de.
poco rit.
(etwas zurückgehalten)
a tempo
una corda
(Verschiebung)

molto dolce
pp (sehr leise)
The cloud-lets ca - ress her When pass - ing be - neath, And the
Die Win - de, die lau - en, ver - hal - ten den Hauch, und der
molto dolce
pp (sehr leise)
Ped.
rit. (zurückgehalten)
a tempo
breeze holds its breath, The sky bends to bless her And the
Him - mel ruht auch, ihr Ant - litz zu schau - en. Und es
rit. (zurückgehalten)
Ped.
cresc. (anschwellend)
mir - ror - like wa - ters Re - flect clear and
spie - geln die Was - ser so klar und so
tre corde (ohne Verschiebung)
cresc. (anschwellend)
Ped.
Ped.
Ped.
f
bright The love - li - est sight In Man - za-
mild, das rei - zen - de Bild im Man - za-
f
Ped.
Ped.
Ped.
Ped.

mf
na - res,
na - res,
As the maid her lin - en wrings and
wie das Mäd - chen Lin - nen spült und
Ped.
mf
poco rit.
(etwas zurückgehalten)
dries in the breez - es.
trock - net im Win - de.
a tempo
poco rit.
(etwas zurückgehalten)
una corda
(Verschiebung)
Ped. with each measure
(Ped. in jedem Takt)

THE ENCOUNTER
(BEGEGNUNG)

(Composed at Perchtoldsdorf, March 22, 1888)

(Original Key)

EDUARD MÖRIKE (1804-1875)
Translated by A. M. von Blomberg

HUGO WOLF, Mörike Songs, №8
(1860-1903)

Con moto *(Lebhaft bewegt)*

PIANO

p
f
p
f
Fierce - ly this night_ the spring - gale blus - ter'd Till the fair morn - ing
Was doch heut Nacht_ ein Sturm ge - we - sen, bis erst der Mor - gen
p
dawn'd at last. How all the streets and all the chim-neys Were
sich_ ge - regt! Wie hat der un - ge - be - tne Be - sen Ka -
swept_ by that un - wel - come blast!
min_ und Gas - sen aus - ge - fegt!

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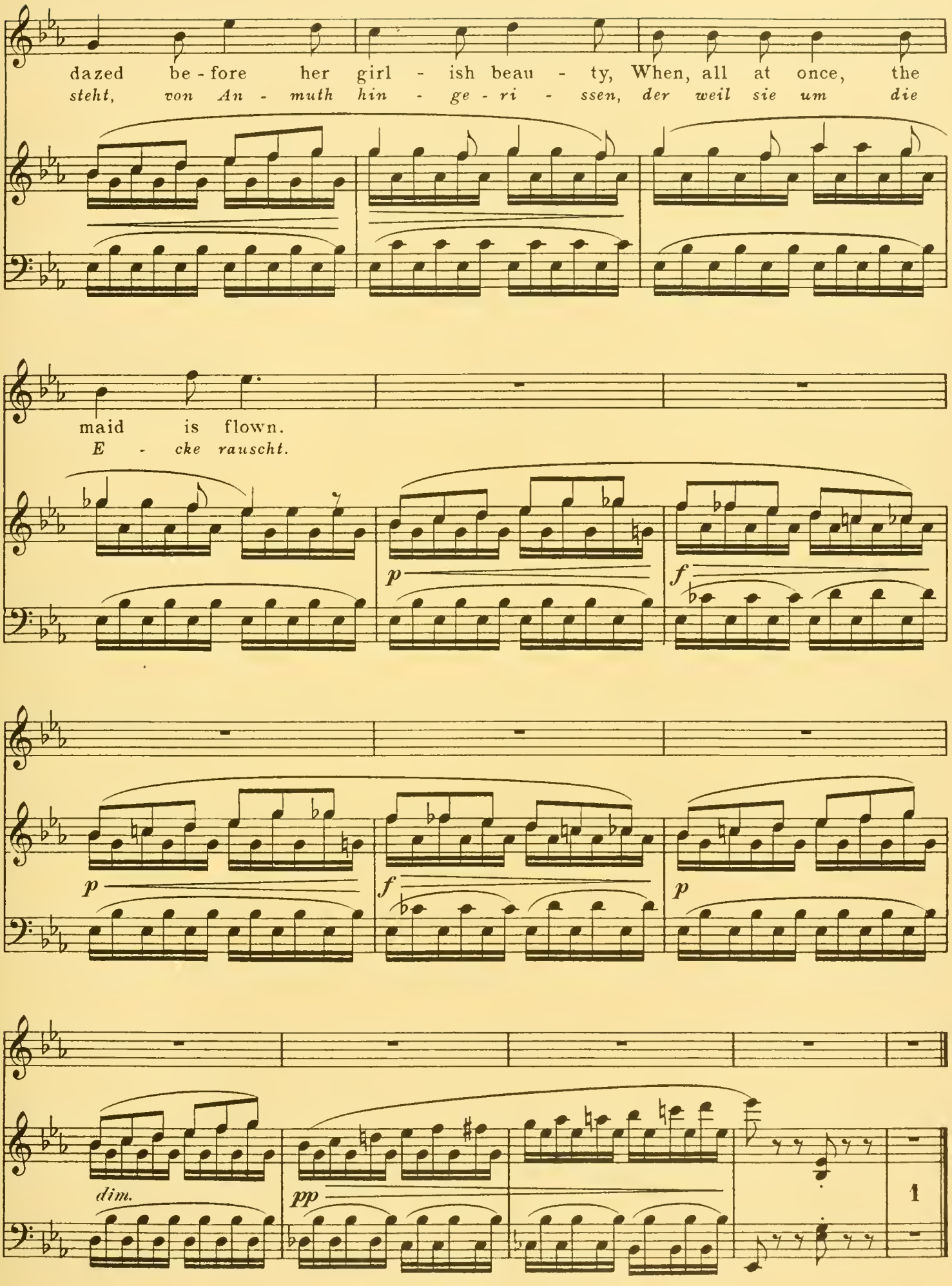
There comes a maid - en round the cor - ner,
Da kommt ein Mäd - chen schon die Stra - ssen,
f
p
Half shy - ly gaz - ing, on she goes; As ro - ses, toss'd by
das halb ver-schüch - tert um sich sieht; wie Ro - sen, die der
wind and weath-er, Her flow'r - like face ex - cit - ed glows.
Wind zer - bla - sen, so un - stet ihr Ge - sicht - chen glüht.
Here comes a bon - ny lad to meet her;
Ein schö - ner Bursch tritt ihr ent-ge - gen,
f
p

With ea - ger step his feet draw near: How full of joy,— yet
er will ihr voll Ent - zü - cken nahn: wie sehn sich freu - dig
pp
half em - bar-rass'd, The un - train'd youth - ful rogues ap - pear!
und ver - le - gen die un - ge - wohn - ten Schel - me an!
p
cresc. - - - - - -
f
He seems to que - ry if his sweet-heart Has smoothed her cur - ly
Er scheint zu fra - gen, ob das Lieb - chen die Zö - pfe schon zu -
pp

rit.
hair as yet, Which in the night through o - pen win-dow A
recht ge-macht, die heu - te Nacht im off - nen Stüb-chen ein
rit.
rit. a tempo
storm di-shev - el'd and up - set.
Sturm in Un - ord - nung ge-bracht.
rit.
a tempo
The lad, still dream - ing
Der Bur - sche träumt noch
f
p
of the kiss - es He had en - joy'd with her a - lone, Is
von den Kü - ssen, die ihm das sü - sse Kind ge-tauscht, er


dazed be - fore her girl - ish beau - ty, When, all at once, the
steht, von An - muth hin - ge - ri - ssen, der weil sie um die
maid is flown.
E - cke rauscht.
p
f
p
f
p
dim.
pp
1

THE GIPSY-MAID
(DIE ZIGEUNERIN)

(Composed at Vienna, March 19, 1887)

(Original Key)

JOSEPH von EICHENDORFF (1788-1857)
Translated by A. M. von Blomberg

HUGO WOLF
(1860-1903)

Moderato (Mässig)
calmly
(ruhig)
VOICE
PIANO
At
Am
cross - ways I lis - - ten when star on star Slow-ly
Kreuz - weg, da lau - - sche ich, wenn die Stern' und die
fades in the sky there a - bove me; Where
Feu - - er im Wal - de ver - glom - - - men, und

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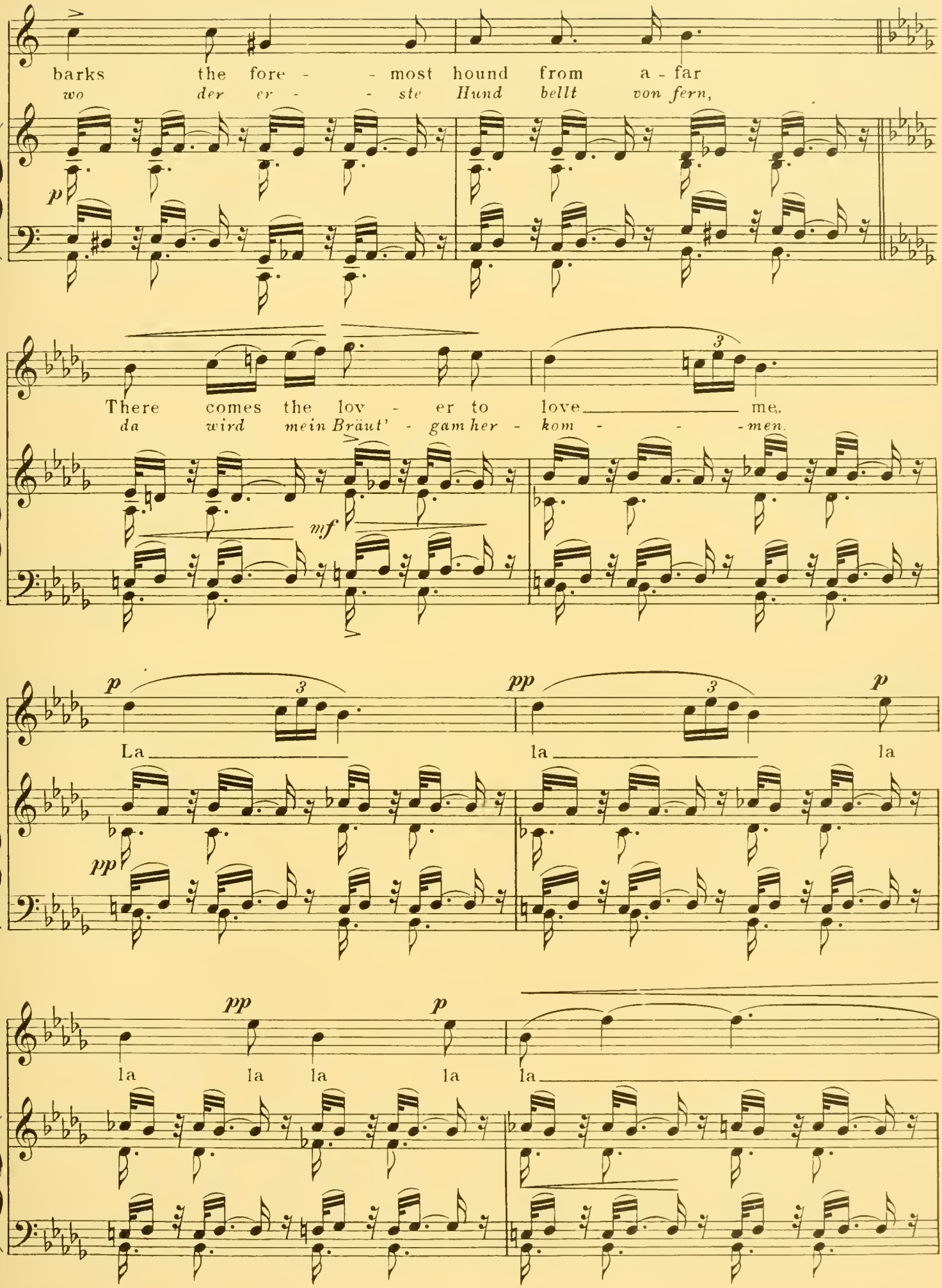
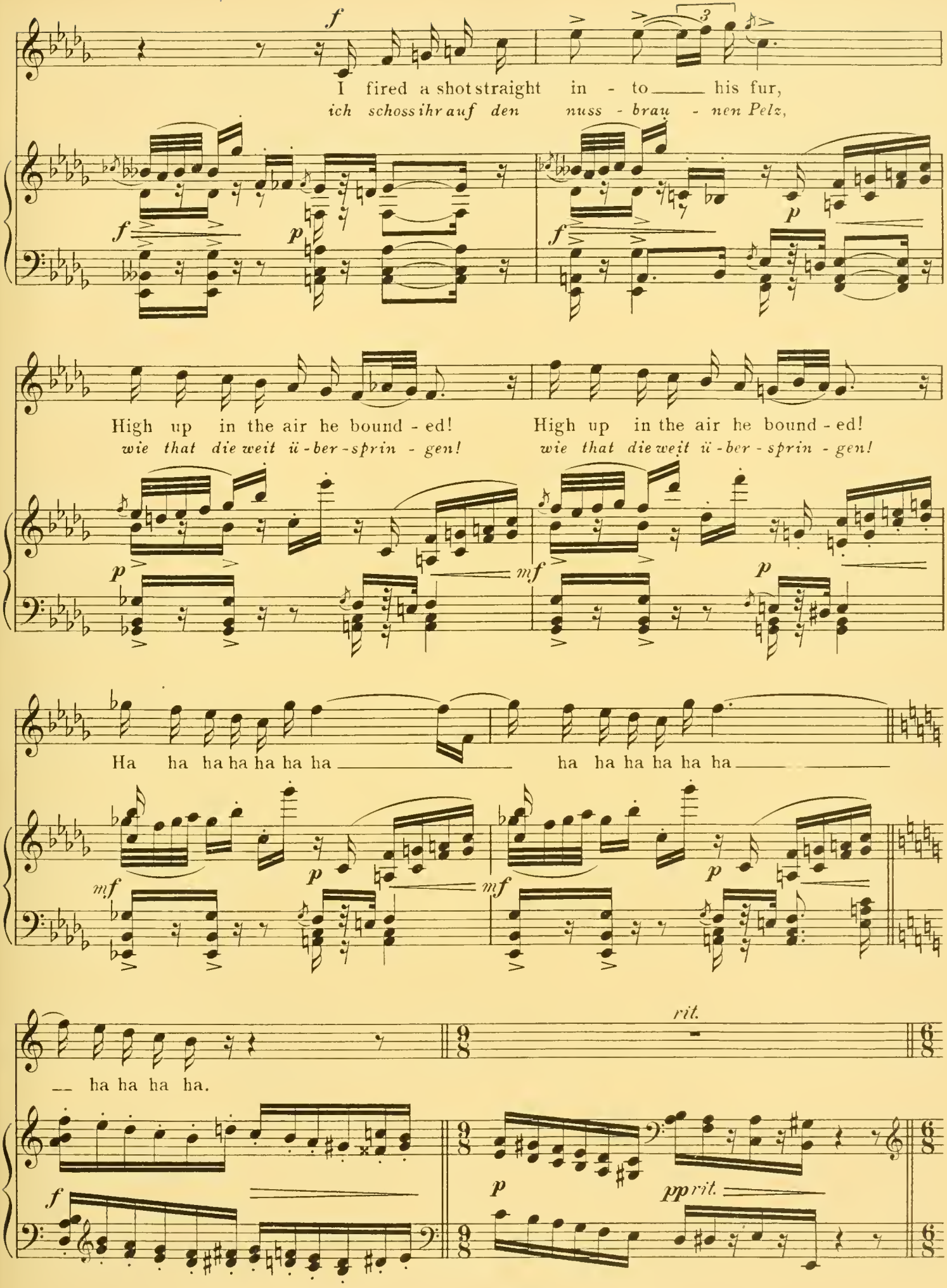
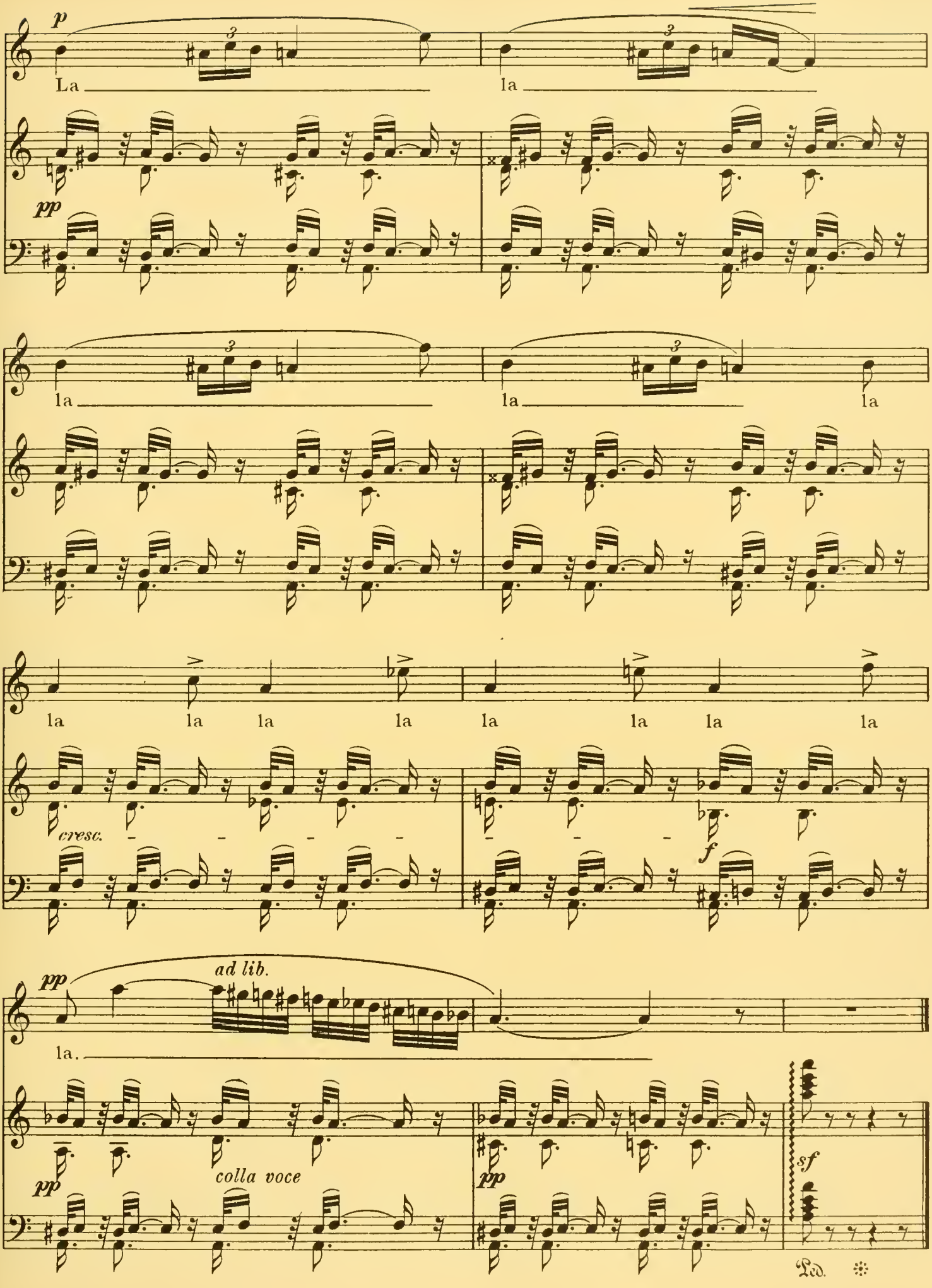

barks the fore - - most hound from a - far
wo der er - - ste Hund bellt von fern,
p
There comes the lov - er to love me.
da wird mein Bräut' - gam her - kom - - men.
mf
p
La
pp
la
p
la
pp
pp
p
la la la la la

p
pp
la
la
la.
pp
Rather faster
(Etwas bewegter)
p
And when the
Und als der
ppp
mf
p
day broke heard I a stir, Out there crept a cat that I
Tag graut' durch das Ge - hölz sah ich ei - ne Ka - tze sich
mf
p
hound - - - - ed.
schlin - - - - gen,


I fired a shot straight in - to his fur,
ich schoss ihr auf den nuss - brau - nen Pelz,
High up in the air he bound - ed!
wie that die weit ü - ber - sprin - gen!
High up in the air he bound - ed!
wie that die weit ü - ber - sprin - gen!
Ha ha ha ha ha ha ha
ha ha ha ha ha ha
ha ha ha ha.
rit.
pp rit.

Tempo I
p mockingly (höhnisch)
Too bad his fur's burnt! You won't catch me!
Schad' nur um's Pelz - lein, du kreigst mich nit!
accelerating (beschleunigend)
lunga
f decided (bestimmt)
My mate must be fit for lov - - - ing:
mein Schatz muss sein wie die an - - - dern:
mf
ff
Tempo I
p boldly (keck)
Brown and Hun-gar - ian his beard too must be, With a
braun und ein Stutz - bart auf ung' - ri-schen Schnitt und ein
rol - lick-ing heart for the rov - - - ing.
fröh - li-ches Her - ze zum Wan - - - dern.
dim.


p
La
la
pp
la
la
la
la
la
la
la
la
la
la
la
la
cresc.
f
pp
ad lib.
la.
colla voce
pp
pp
sf
Ped.

SECRECY
(VERBORGENHEIT)

(Composed at Perchtoldsdorf, March 13, 1888)

(Original Key)

EDUARD MÖRIKE (1804-1875)
Translated by Charles Fonteyn Manney

HUGO WOLF
Mörike Songs, № 12

Slowly and with great feeling
(Mässig und sehr innig)

VOICE
PIANO
p
Tempt me not, O world, a - gain With the joys of
Lass, o Welt, o lass mich sein! lo - cket nicht mit
pp
love's il - lu - sion; Let my heart in lone_ se-clu - sion
Lie - bes - ga - ben, lasst dies Herz al - lei - ne ha - ben
pp

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rit.
a tempo
Hoard its rap - - ture and its pain!
sei - ne Won - - ne, sei - ne Pein!
Un - known grief fills
Was ich trau - re,
rit.
a tempo
all my days,
weiss ich nicht,
Sor - row from my search - ing hid - den
es ist un - be - kann - tes We - he;
mf
f
Floods my eyes with tears un - bid - den
im - mer - dar durch Trä - nen se - he
When the sun - light
ich der Son - ne
8
p
pp

with increasing passion and animation
(nach und nach belebter und leidenschaftlicher)

Tempo I
breast.
Brust.
Tempt me not, O world, a - gain
Lass, o Welt, o lass mich sein!
Tempo I
p dim. rit.
pp
With the joys of love's il - lu - sion; Let my heart in
lo - cket nicht mit Lie - bes - ga - ben, lasst dies Herz al -
pp
rit.
lone se - clu - sion Hoard its rap - - ture and its pain!
lei - ne ha - ben sei - ne Won - - ne, sei - ne Pein!
rit.

WEYLA'S SONG
(GESANG WEYLA'S)

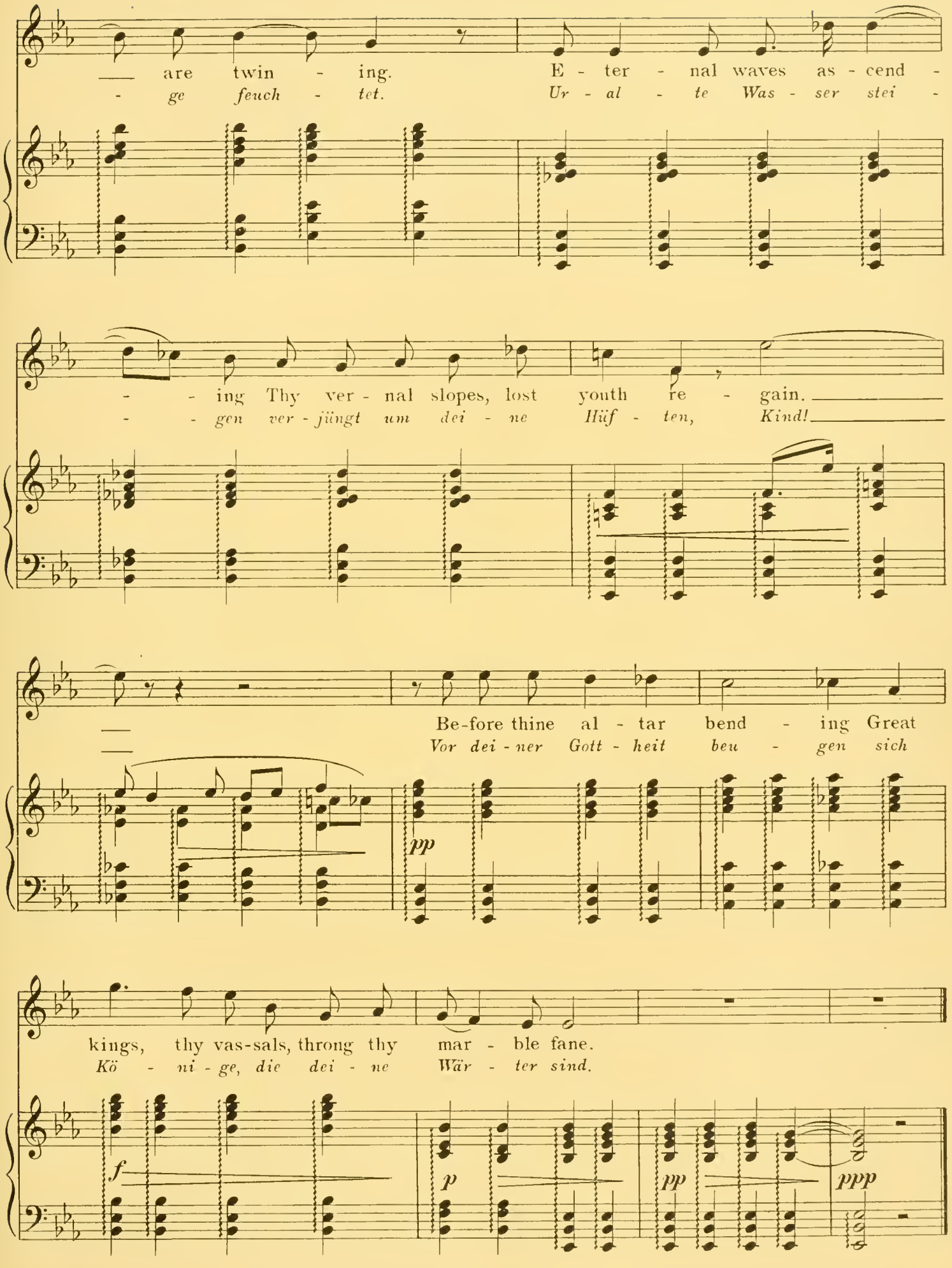
(Composed at Unterach, October 9, 1888)

(Original Key, D♭)

EDUARD MÖRIKE (1804-1875)
Translated by Marie Boileau

HUGO WOLF
Mörike Songs, №46

Slowly and solemnly
(Langsam und feierlich)
pp
VOICE
PIANO
Hail, sa - cred Isle! dear land! Far
Du bist Orp - lid, mein Land! das
dis - - tant shin - ing! The mists, be-guil - ed by thy
fer - - ne leuch - tet; vom Mee - re dam - pfet dein be -
sun - ny strand From o - - cean, chap - lets for the gods
sonn - ter Strand den Ne - - bel, so der Göt - ter Wan -


— are twin - ing. E - ter - nal waves as - cend -
- ge feuch - tet. Ur - al - te Was - ser stei -
- - ing Thy ver - nal slopes, lost youth re - gain.
- - gen ver - jüngt um dei - ne Hüf - ten, Kind!
Be-fore thine al - tar bend - ing Great
Vor dei - ner Gott - heit beu - gen sich
pp
kings, thy vas-sals, throng thy mar - ble fane.
Kö - ni - ge, die dei - ne Wär - ter sind.
f
p
pp
ppp

HOMESICKNESS

(HEIMWEH)

(Composed at Perchtoldsdorp, April 1, 1888)

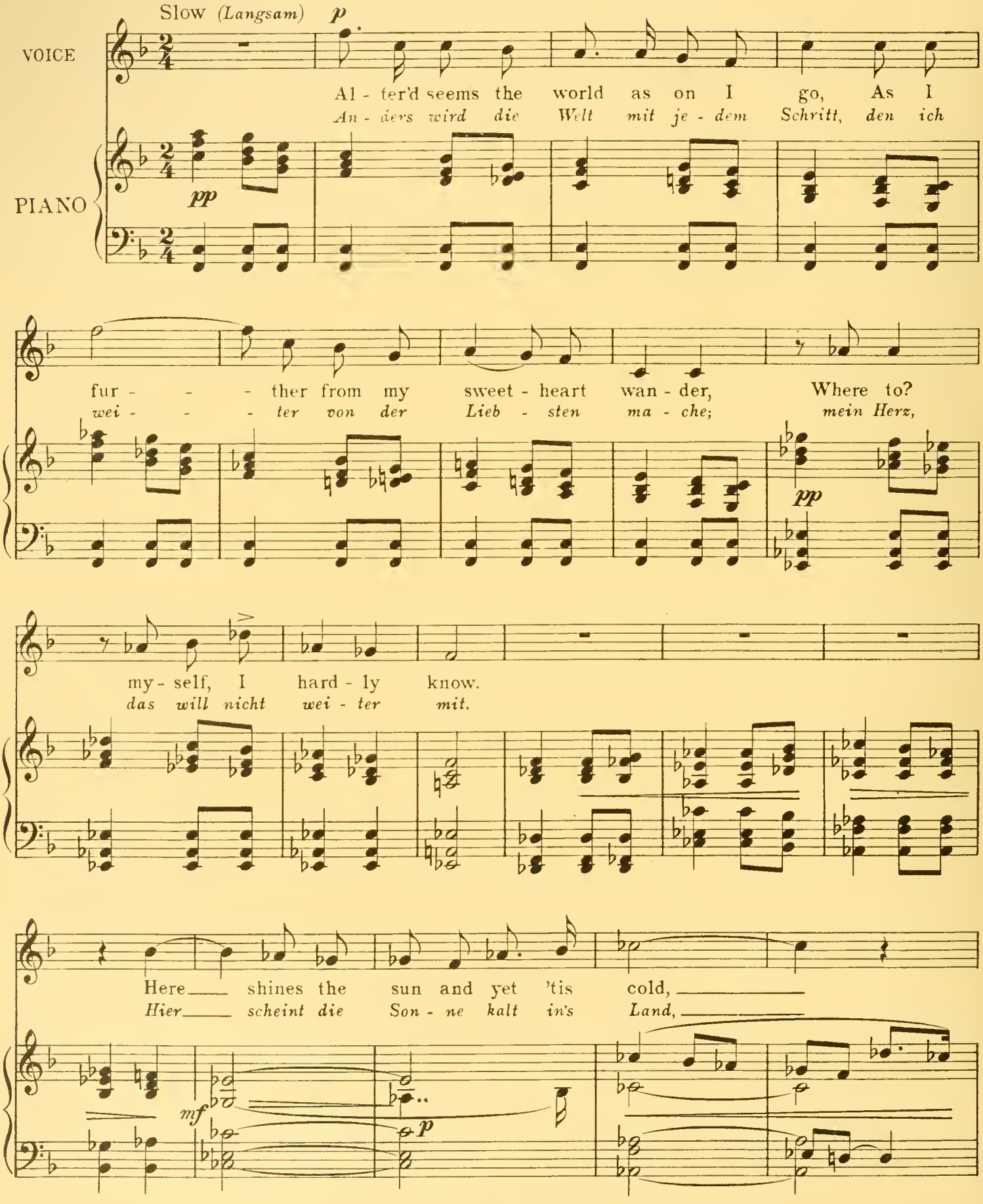
(Original Key)

EDUARD MÖRIKE (1804-1875)

Translated by A. M. von Blomberg

HUGO WOLF, Mörike Songs, № 37

(1860-1903)


Slow (Langsam)
p
VOICE
PIANO
Al - ter'd seems the world as on I go, As I
An - ders wird die Welt mit je - dem Schritt, den ich
pp
fur - - - ther from my sweet - heart wan - der, Where to?
wei - - - ter von der Lieb - sten ma - che; mein Herz,
pp
my - self, I hard - ly know.
das will nicht wei - ter mit.
Here shines the sun and yet 'tis cold,
Hier scheint die Son - ne kalt in's Land,
mf
p

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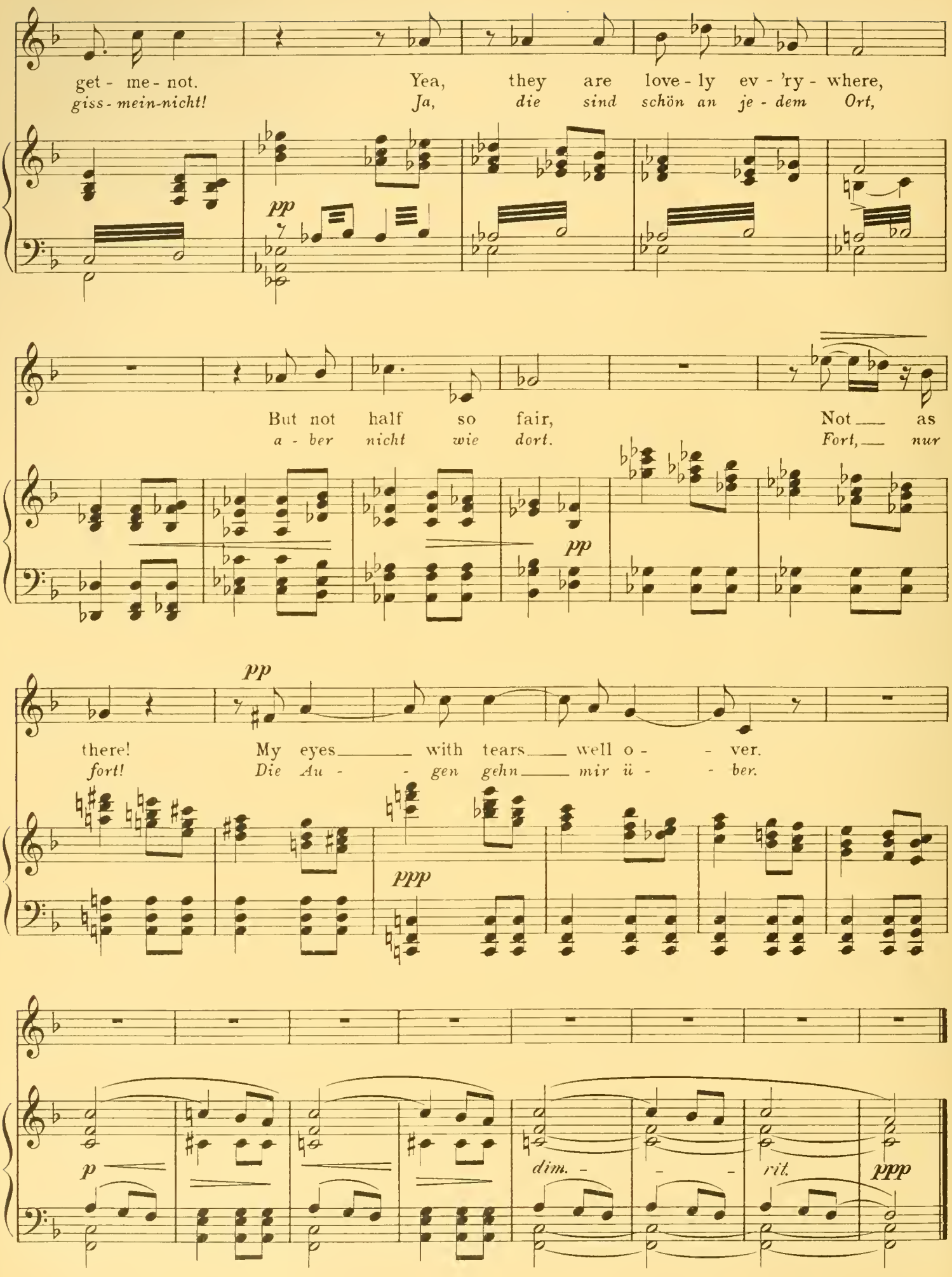
All seems un - known and I seem old, Quite changed the flow'rs e - ven
hier däucht mir Al - les un - be - kannt, so - gar die Blu - men am
yon - der! I gaze and pon - der; The flow'r left be - hind me can
Ba - chel Hat je - de Sa - che so fremd ei - ne Mie - ne, so
ne'er be for - got. The brook's low mur-mur
falsch ein Ge - sicht. Das Bäch - lein mur-melt
hear'st thou not? Poor lone lad, 'mong dai-sies, thyme and clo-ver, Pluck a blue for-
wohl und spricht: ar - mer Kna - be, komm bei mir vor- ü - ber, siehst auch hier Ver-


get - me - not.
Yea, they are love - ly ev - 'ry - where,
giss - mein-nicht!
Ja, die sind schön an je - dem Ort,
pp
But not half so fair,
Not as
a - ber nicht wie dort.
Fort, nur
pp
there!
My eyes with tears well o - ver.
fort!
Die Au - gen gehn mir ü - ber.
ppp
p
dim. -
rit.
ppp

To Heinrich Vogl

ALL SOULS' DAY
(ALLERSEELEN)

HERMANN von GILM
Translated by Isabella G. Parker

RICHARD STRAUSS, Op. 10, №8

Tranquillo
PIANO
p
Ped.
Place on the board sweet mi-gnon-ette be-
Stell' auf den Tisch die duf-ten-den Re-
fore us, The last red bloom-ing as-ters hith-er bring, Let mem-'ry's
se-den, die letz-ten ro-then A-stern trag' her-bei, und lass uns
pp
charm our ear-ly love re-store us, As once in Spring.
wie-der von der Lie-be re-den, wie einst im Mai.
cresc.

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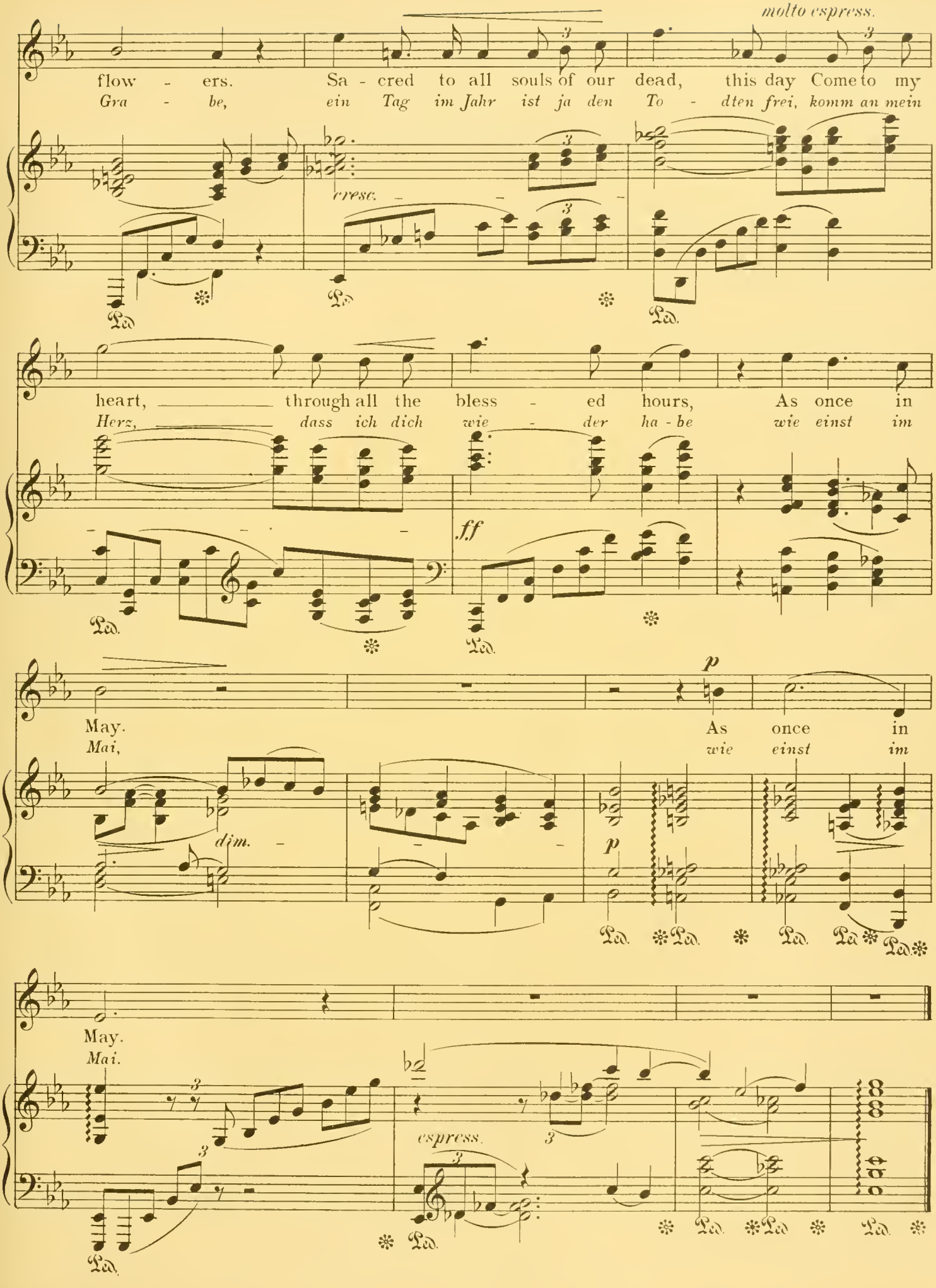
p
Give me thy hand once
Gib mir die Hand, dass
mf dim.
p
more in glad sur-ren - der
ich sie heim-lich drü - cke,
It mat-ters not what a - ny one may say,
und wenn man's sieht, mir ist es ei - ner - lei,
pp
Bend on me one look warm and sweet and ten - der, As once in
gib mir nur ei - nen dei - ner sü - ssen Bli - cke, wie einst im
pp
con espressione
p
May.
Mai.
How sweet - ly blooms each grave with fra - grant
Es blüht und duf - - tet heut' auf je - dem
con espressione
p


molto espress.
flow - ers. Sa - cred to all souls of our dead, this day Come to my
Gra - be, ein Tag im Jahr ist ja den To - dten frei, komm an mein
cresc.
heart, through all the bless - ed hours, As once in
Herz, dass ich dich wie - der ha - be wie einst im
ff
May. As once in
Mai, wie einst im
dim.
p
May.
Mai.
espress.

To Fräulein Emilie Herzog

THY WONDERFUL EYES MY HEART INSPIRE

(BREIT ÜBER MEIN HAUPT DEIN SCHWARZES HAAR)

(Composed in 1887)

(Original Key)

ADOLF FRIEDRICH von SCHACK (1815-1894)
Translated by A. M. von Blomberg

RICHARD STRAUSS, Op. 19, № 2

Andante maestoso
p
VOICE
Thy won - der - ful eyes my heart in - spire 'Neath thy
Breit ü - ber mein Haupt dein schwar - zes Haar, neig' zu
PIANO
p molto legato
con Pedale
locks' en-chant - ed gloom, They kin - dle my soul with their sa - cred
mir dein An - ge - sicht, da strömt in die See - le so hell und
fire, And with their light il - lume. What do I
klar mir dei - ner Au - gen Licht. Ich will nicht
p
Ped.

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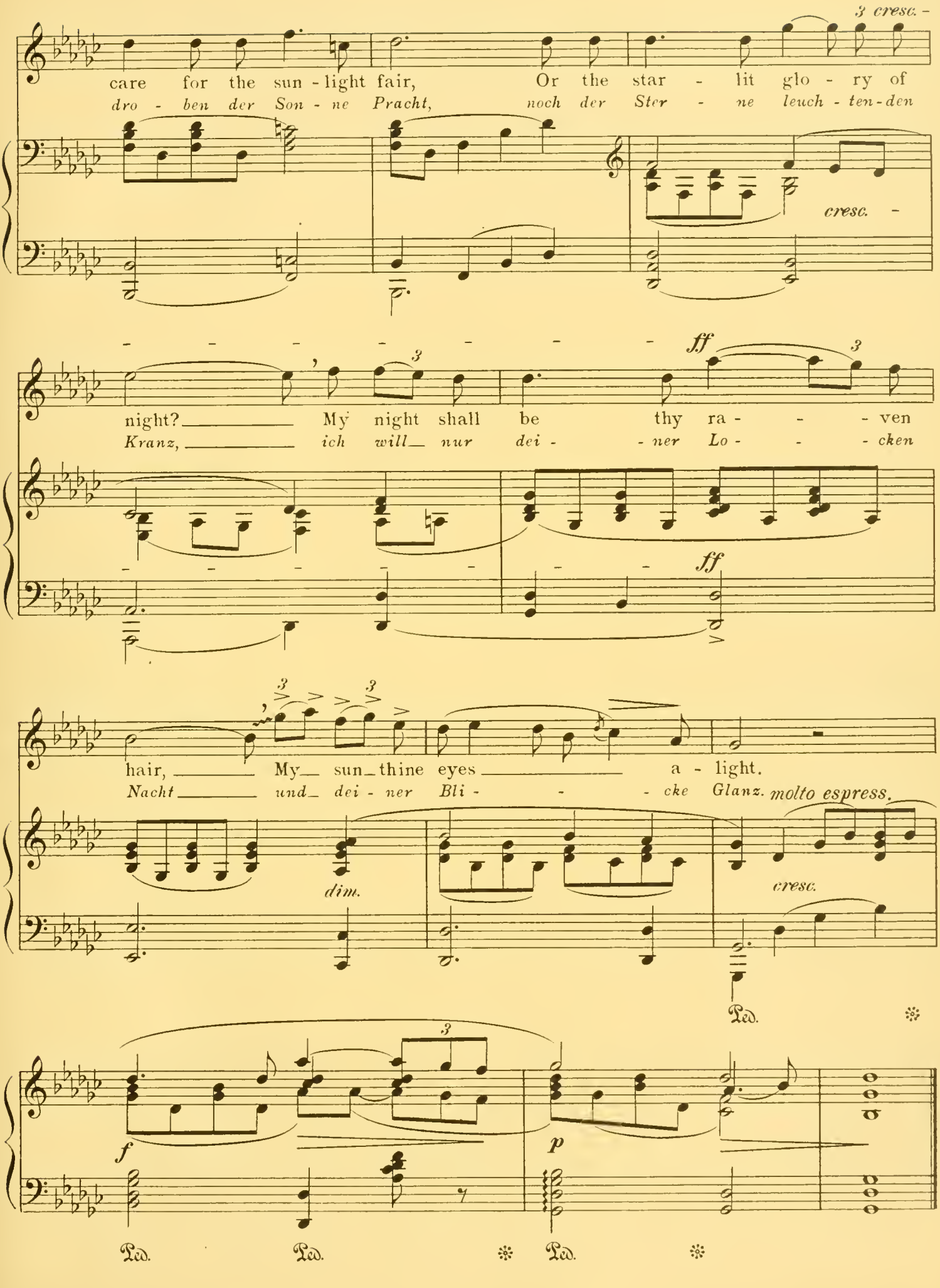

3 cresc. -
care for the sun - light fair, Or the star - lit glo - ry of
dro - ben der Son - ne Pracht, noch der Ster - ne leuch - ten - den
cresc. -
ff
night? My night shall be thy ra - - - ven
Kranz, ich will nur dei - - ner Lo - - - cken
ff
hair, My sun_thine eyes a - light.
Nacht und dei - ner Bli - - - cke Glanz.
molto espress.
dim.
cresc.
Ped.
f
p
Ped. Ped. Ped.

To my dear sister

THOU OF MY HEART THE DIADEM

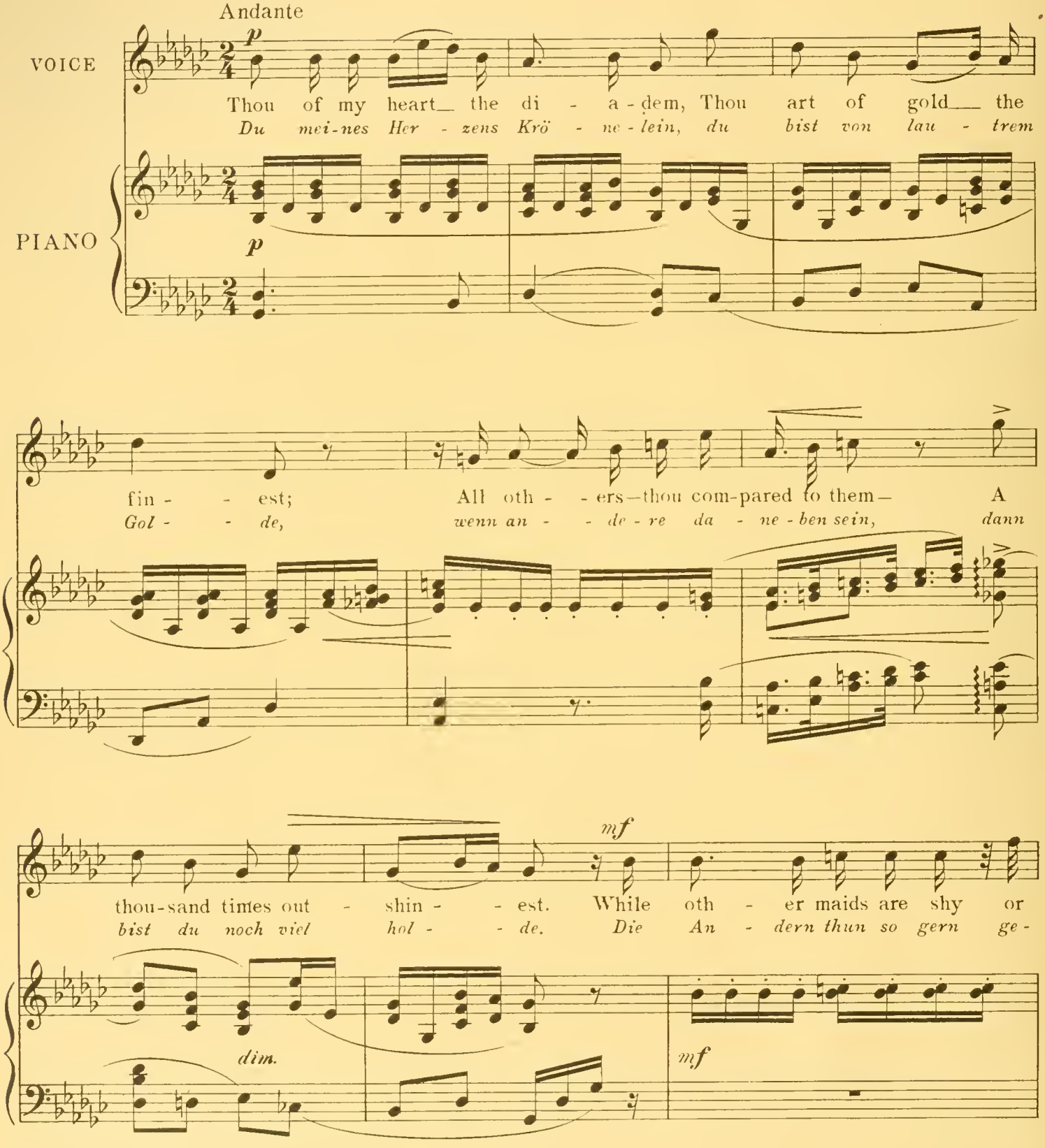
(DU MEINES HERZENS KRÖNELEIN)

(Composed in 1888)

(Original Key)

FELIX DAHN
Translated by Nathan Haskell Dole

RICHARD STRAUSS, Op. 21, № 2


Andante
VOICE
PIANO
p
Thou of my heart the di - a - dem, Thou art of gold the
Du mei-nes Her - zens Krö - ne - lein, du bist von lau - trem
fin - - est; All oth - - ers—thou com-pared to them— A
Gol - - de, wenn an - - de - re da - ne - ben sein, dann
mf
thou-sand times out - shin - - est. While oth - er maids are shy or
bist du noch viel hol - - de. Die An - dern thun so gern ge -
dim.
mf

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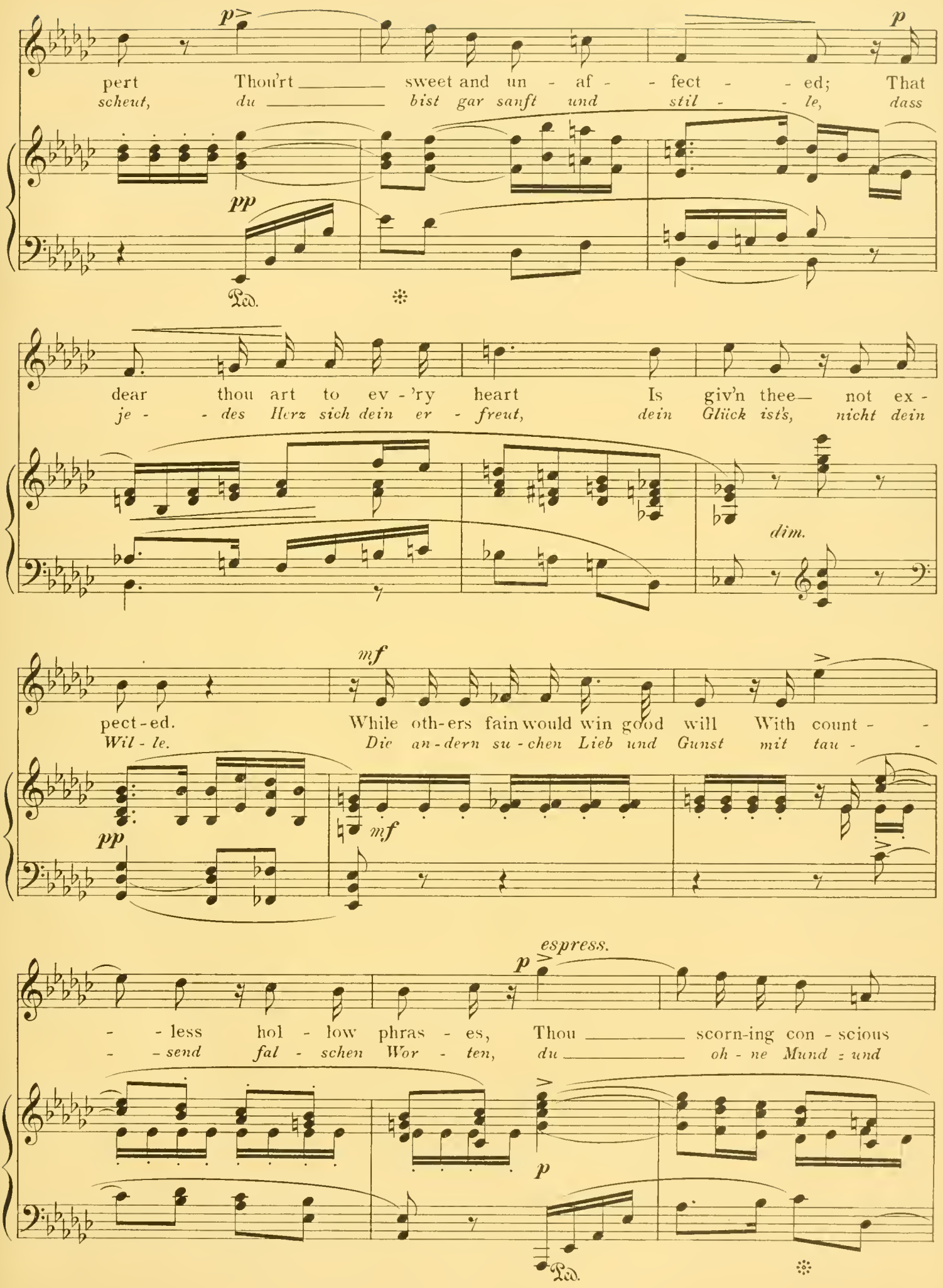
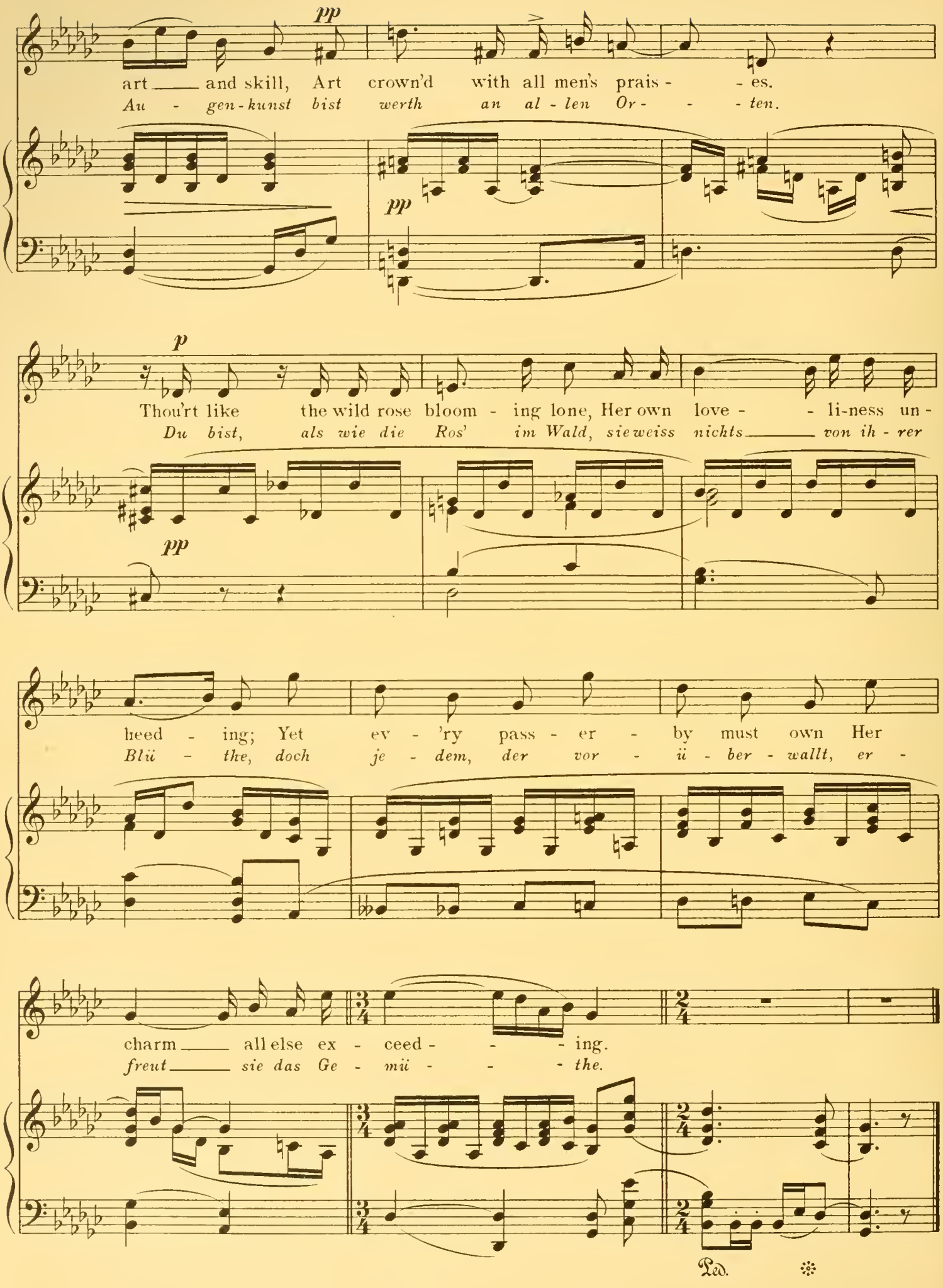

p
pert Thou'rt sweet and un - af - fect - ed; That
scheut, du bist gar sanft und stil - le, dass
pp
Ped.
dear thou art to ev - 'ry heart Is giv'n thee— not ex -
je - des Herz sich dein er - freut, dein Glück ist's, nicht dein
dim.
mf
pect-ed. While oth-ers fain would win good will With count -
Wil - le. Die an-dern su-chen Lieb und Gunst mit tau -
pp
mf
espress.
p
- less hol - low phras - es, Thou scorn-ing con - scious
- send fal - schen Wor - ten, du oh - ne Mund - und
p
Ped.


pp
art ___ and skill, Art crown'd with all men's prais - - es.
Au - gen-kunst bist werth an al - len Or - - - ten.
pp
p
Thou'rt like the wild rose bloom - ing lone, Her own love - - li-ness un -
Du bist, als wie die Ros' im Wald, sie weiss nichts ___ von ih - rer
pp
heed - ing; Yet ev - 'ry pass - er - by must own Her
Blü - the, doch je - dem, der vor - ü - ber - wallt, er -
charm ___ all else ex - ceed - - - ing.
freut ___ sie das Ge - mü - - - the.
Ped.

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